

AUGUST

ANTIQUES



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A MONTHLY PUBLICATION *for* COLLECTORS & AMATEURS

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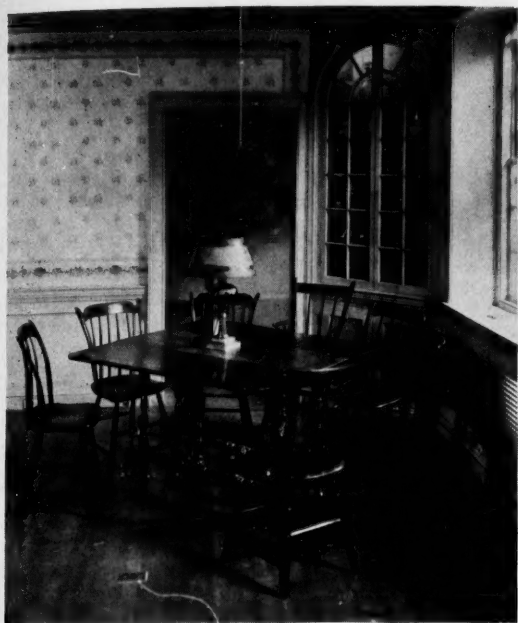
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unusual pattern are likewise offered.

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China and glassware includes 44 pieces of Lowestoft, with lustre ware, and old Staffordshire pieces, as well as Sandwich & Stiegel glass.

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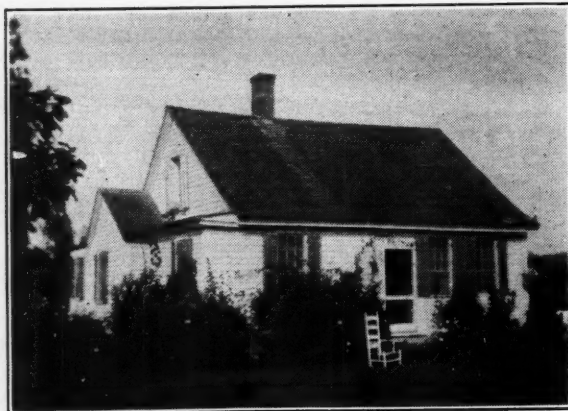


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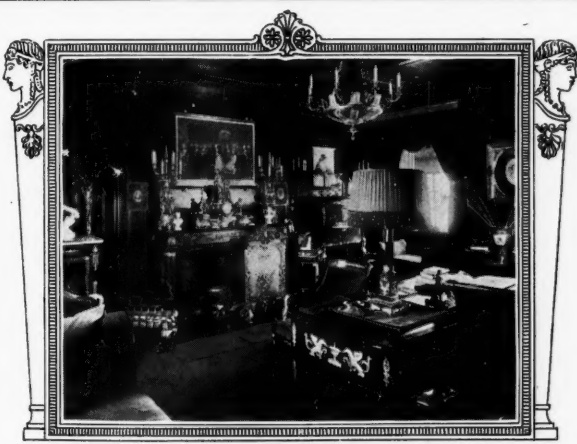


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But, having been bottled up during half the summer, I have come
to repay the special effort of those who visited me with special
concessions on my own part. The bettering of road facilities
will make no change in that policy.

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of purchasing antiques in behalf of other dealers, I am now
placing my long-time knowledge and my established facilities
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I carry no reproductions, or reconstructions, or semi-modern
examples such as those of late Empire and early Victorian
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eighteenth centuries.

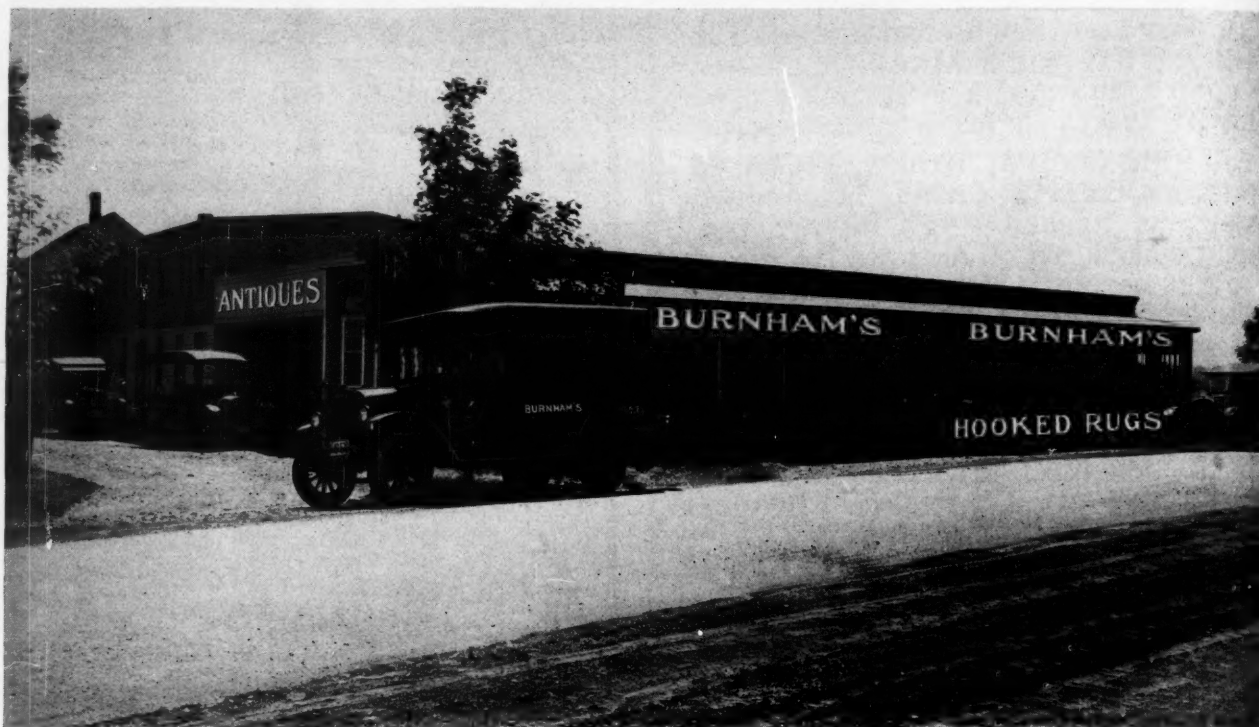
To this I have added appropriate mirrors, glassware, silver, rare
china, ornaments, miniatures, and the like. The whole con-
stitutes a beautiful and distinguished display. Nor is it in-
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spinning the yarn on a spinning wheel; and the process of actually
hooking the yarn into the pattern of the rug.*

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ANTIQUES

T A B L E o f C O N T E N T S

Volume II

AUGUST, 1922

Number 2

	PAGE
An Eighteenth-Century Flagon	Cover
Through to the Pacific	Frontispiece
Cobwebs & Dust: Editorial	55
Spanish Blonde Lace <i>Edgar L. Ashley</i>	58
Pedigreed Antiques: VIII. A Treasure Chest	62
The Art of Japanning <i>Mrs. Willoughby Hodgson</i>	65
The Repair of Hooked Rugs <i>Anne R. Congdon</i>	68
Little-Known Masterpieces: VIII. A Stool Cover <i>Leonard F. Burbank</i>	71
Battersea Enamel Knobs <i>Christine Adams</i>	73
Chests of Our New England Grandmothers <i>Malcolm A. Norton</i>	76
Antiques Abroad <i>Autolycos</i>	79
Current Books	81
The Home Market <i>Bondome</i>	83
Questions and Answers	84
Tourists' Guide	85

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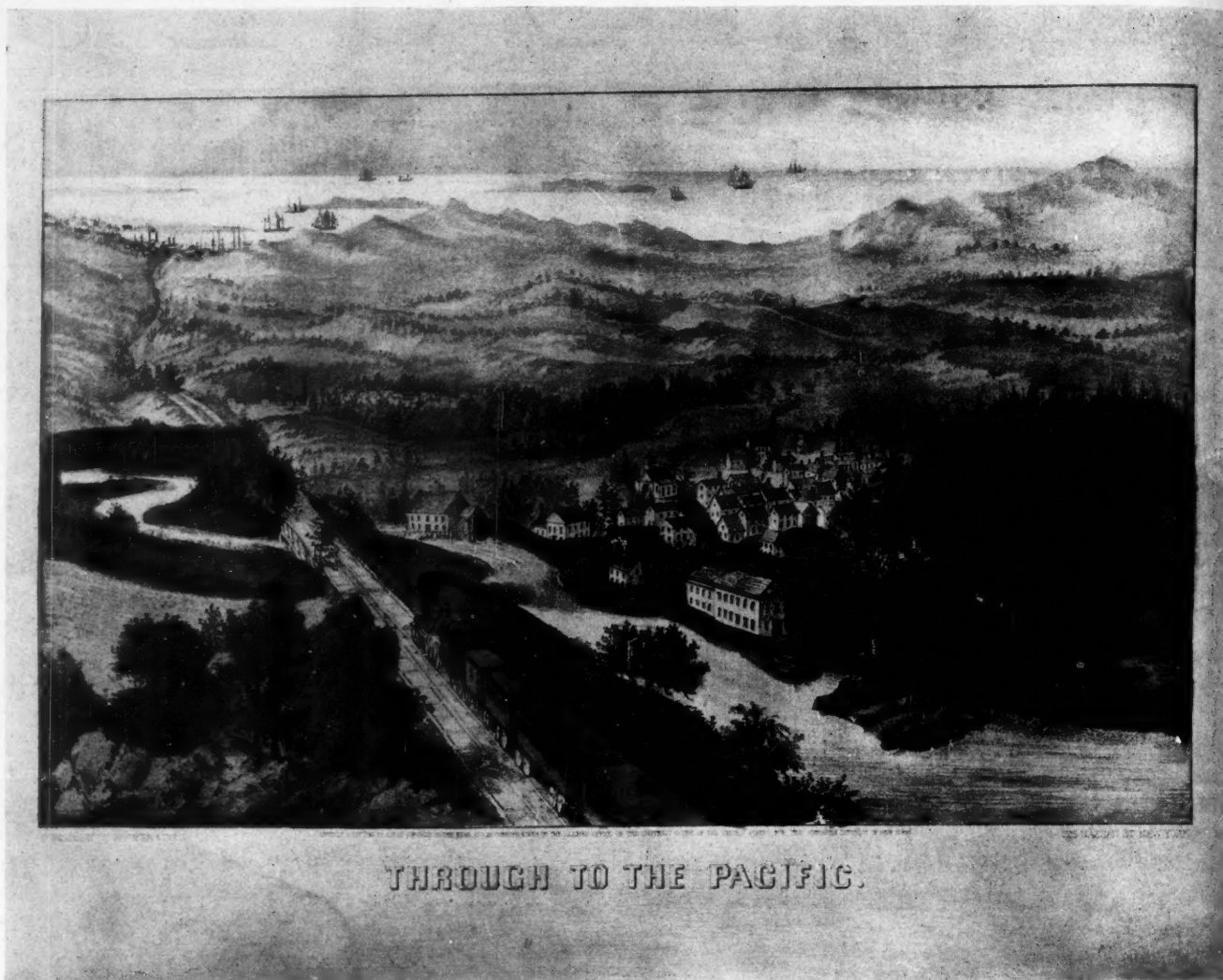
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THROUGH TO THE PACIFIC

From a Currier and Ives lithograph published in New York City in 1870. It was in 1869 that the Union Pacific Railway was thrown open for public travel.

ANTIQUES

A MAGAZINE for Collectors and Others WHO FIND
INTEREST IN TIMES PAST & IN THE
ARTICLES OF DAILY USE & ADORNMENT
DEvised BY THE FOREFATHERS

Volume II

AUGUST, 1922

Number 2

Cobwebs & Dust

The Cover

IT has been stated by no less an authority than Maurice Brix,—though perhaps not in print,—that the work of the eighteenth century Philadelphia silversmiths is sufficiently distinct in design and manner from that of their New England contemporaries to make differentiation a relatively simple matter. How far the average amateur would be capable of succeeding in such a process remains to be discovered after ANTIQUES has printed some such comparative study as it has now in mind. In the meantime, it seems fair to grant to the silver flagon illustrated on the cover special attributes of solidity and reliability due to a Quaker environment.

It is a heavy piece, 13 inches high and weighing 62 ounces,—better than five pounds. Its capacity is three comfortable quarts. That it was destined to purely mundane uses is indicated by the presence of a strainer within the spout, designed and placed for preventing the outflow of cloves, stick cinnamon, and other flavorsome elements calculated to add zest to the poculence of spiced wine.

This silver ambassador of good fellowship was made, probably, close to mid-eighteenth century by Philip Syng, the younger; for it is stamped twice with his mark, the letters "P S" in a shield. This member of the Syng family Bigelow* cites as maker of the silver inkwell which served at the signing of the Declaration of Independence. He lived, it appears, from 1703 to 1789. His father before him, likewise Philip Syng (1676-1739) was a Philadelphia silversmith. A silversmith of the third generation, Philip Syng, Jr., who died untimely in 1761, is mentioned by Brix.†

**Historic Silver of the Colonies*, p. 156.

†*Philadelphia Silversmiths*, p. 100.

The particular flagon in question is now the property of T. Van C. Phillips, Esq., of Westtown, Pa. It has passed into his possession in the natural course of family inheritance from its original owner, Andrew Hamilton, who came from England, settled in Philadelphia, and there died in, or about, the year 1765.

The Frontispiece

THE student of men and things may find food for thought in recent, seemingly instinctive, manifestations of growing national, or historical, consciousness among the people of America. In the east such manifestations are, perhaps, most apparent in an increased eagerness for collecting American furniture of an era which owed least to the polite influences of aristocratic English life,—furniture which, in material and design, is close to the soil of early America,—reminiscent, admittedly, of things and places in Europe, yet essentially native. It is no belittlement of Wallace Nutting, or of his *Furniture of the Pilgrim Century*, to urge that his book is rather symptomatic than causative of this eagerness.

Mid-west and far-west are seeking and celebrating their origins with enthusiastic pride. A year since, Vachel Lindsay drove his Pegasus clattering across the Appalachians on the trail of Johnny Appleseed. The reputed "best American novel" of the past season deals with the development of Iowa. A lesser but quite as widely distributed tale follows the fortunes of pioneers who blazed a caravan way far beyond the Mississippi. And, meantime, to pass from fiction to unshorn fact, the city of Sacramento has recently let its whiskers grow, to flaunt once more as symbolic banner and buckler of the prospector for gold; and has memorialized, with great elaboration of detail, the roaring days of '49.

Something big and far-reaching beyond the yelp of

contemporary politics is stirring here. What it is to mean in terms of national destiny is a topic not meet for discussion in the musty quietude of an Attic dedicated to days and things already long accomplished. Hence it is proper only to point out the enormous expansion likely to occur in the field of collecting from the circumstance that half a continent has paused in its forward rush to look reverently back, and to begin gathering together the memorabilia of its past.

Of such memorabilia the lithograph from which this month's frontispiece has been derived is a minor instance. Issued barely half a century since to signalise the binding of East and West by the construction of the last link of the Union Pacific Railway, it seems in conception, method, and general aspect, infinitely remote from the seeing and thinking of today. A train, drawn by a locomotive endowed with a bulbous smokestack, appears to be dashing across the Missouri River. Just beyond spreads the wide revelation of the Golden Gate. The lively and optimistic imagination of the "70's" could picture as a single stride what must have been an inordinately tedious journey. We of today glide in swift comfort where our fathers jolted wearily; yet our picturing is more laboriously literal than theirs. Perhaps it is because, in the eternal process of equalization, our spirits lag behind where theirs soared irrepressibly in the van.

A Pewter Ship Upon a Pewter Ocean

Is the charming bit of bric-a-brac here illustrated to be classed as ship model or ship motif; and, in either case, can any one offer similar examples for the contemplation of an Attic congregation? This one belongs to Mr. Frank H. Baer of Cleveland, who acquired it quite recently from the collection of the late Mrs. Henry A. Chisholm. It is of pewter and measures fifteen inches in height, by eleven inches in length; quite majestic dimensions for so dainty a craft.

The mainsail is inscribed "August George, Mark Graf von Baden Baden, 1764." The jib bears the characteristic German couplet:

"Auf allen Euren Wegen
Geteil Euch Gottes Segen."

which may freely, if not easily, be translated:

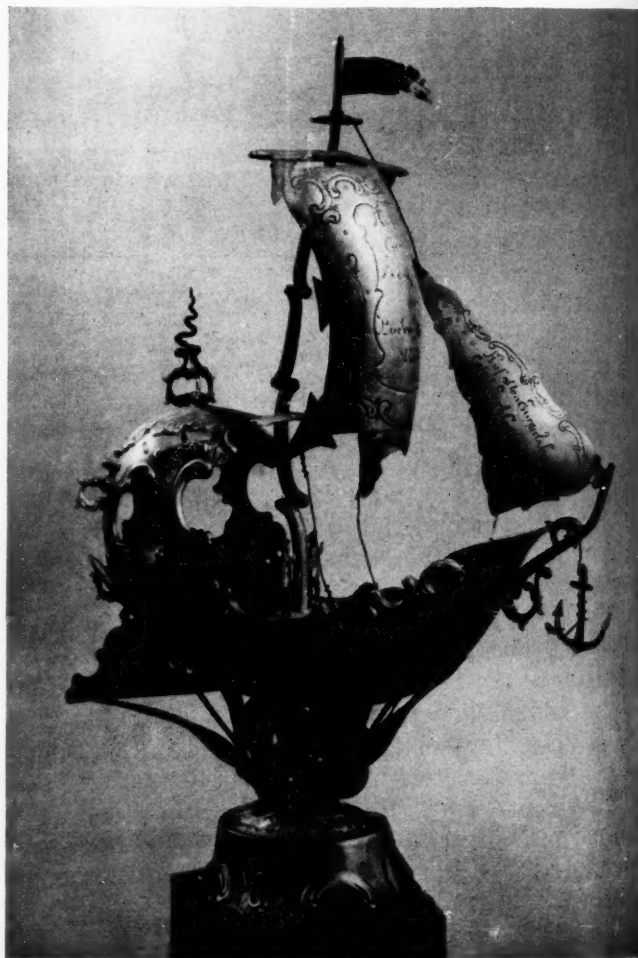
"Whatever be thy journey's end
May the good God thy way defend."

The hull of this dainty ship seems to have been modelled after a nautilus shell, pierced with windows like an elfin coach, and overlaid with fanciful rococo ornament. It rides blithely on two curling waves whence issue tall bulrushes against bow and stern.

A curious finial surmounts the canopy at the rear; three sea serpents with noses in convivial juxtaposition, their bodies intertwined; and, rising above them, one triumphant, untrammelled tail, resembling a corkscrew rampant. The significance of this device is less evident than might be the case had this highly decorative vessel been adopted for the seal of the United States Shipping Board. But it is delicately, indeed exquisitely, wrought, and helps give the stern of the craft a smart, almost saucy lift that adds greatly to its appearance of buoyancy.

The artificer who wrought this pewter vessel was no common maker of thumping beer mugs. Without doubt, he was a silversmith, who, like many another silversmith of the day, whether in Germany, England, or America, turned as readily and enthusiastically to pewter as to the rarer metals. But he is an anonymous artist, for he left no mark or other indication whereby to identify him.

If it should prove possible to establish a category of pewter ships, or even of metal ships with pewter and silver craft as lesser sub-categories, Mr. Baer would like to be put in possession of information to that effect. He has supplied a beginning in contribut-



PEWTER SHIP (eighteenth century)

Frank H. Baer

ing the photograph here reproduced. If other readers of ANTIQUES have pictures of similar things, which they care to send along, ANTIQUES will be happy to hold a special Attic exhibition. The invitation is open to all, collectors, dealers, and present-day craftsmen. The only requirement is that photographs be of vessels in pewter or silver, that they be clear, and that the material and dimensions of each example be noted on the photograph.

Upon Further Reflection

THE article on *Tabernacle Mirrors* in ANTIQUES for July, refers to the fine mirror in the Pierce-Nichols house at Salem, and to another in the Pendleton Collection at Providence. Of the two, the Pierce-Nichols example is, for purposes of study, the more important; and, though it is fairly pictured in Lockwood's *Colonial Furniture in America*, ANTIQUES has felt justified in seeking the kindly mediation of Mr. Henry W. Belknap, Secretary of the Essex Institute, in securing a special photograph of it for publication.

Concerning this mirror, Lockwood makes at least one peculiar error. Having described the cornice with its pendant balls and the applied lattice work below it, he states that "below this is a panel painted on glass; at the ends representing crossed horns, and in the centre two branches of leaves crossed." He is inclined further to date the mirror closer to 1790 than to the traditional date of 1783.

Careful examination of the illustration here presented should suffice to indicate that the decoration below the lattice, or net work, is not glass painting, but is, in fact, applied and gilded stucco. If ever a "war's-end mirror" was produced, this one is its excellent exemplification. The "branches of leaves" are the palms of heroic martyrdom; the trumpets are such long golden tubes as flying Fame is wont to blow,—and blew, apparently in alternate blasts, in Weatherwise's *Almanac of 1782*.*

The independence of the United States was recognised by Great Britain at the peace of Versailles in 1783. The war of the Revolution had ended in the autumn of 1781. On the whole, it seems more reasonable to place this mirror between the close of the war in 1781, and the signing of the peace in 1783, than at any other time. The relation of Sheraton to this type of design, which Lockwood cites as reason for assigning to the mirror in question the date of 1790, is a matter of grave doubt.

The close similarity between this Pierce-Nichols mirror and the fine mirror illustrated in Figure 11 of the article on *Tabernacle Mirrors* calls for no extended comment. Acknowledgment of the latter as belonging in the family of Dean Charles F. Emerson,



AMERICAN MIRROR (1783)

Pierce-Nichols House

of Hanover, N. H., should have been made at the time of its publication.

From Several Corners

CONTRIBUTORS this month are, for the most part, those who tell about their own things. Edgar L. Ashley, for example, a member of the faculty of the Massachusetts Agricultural College, of Amherst, Mass., has, for some years past, spent his summers in Spain in the study of Spanish textile crafts. He has introduced some hitherto unknown types of old native Spanish lace to America. His own collection is considerable. Leonard F. Burbank is a retired lawyer of Nashua, N. H., with a taste for antiques and for antiquarian research. Mrs. Willoughby Hodgson, a resident of London, is author, among other things of the handsome volume *Old English China*, and is a well-known contributor to various periodicals in England and America. Anne R. Congdon is the busy wife of a busy Nashua surgeon. What she writes of hooked rugs is the first-hand evidence of one who does the trick herself. Christine Adams is the pseudonym of one whose love and appreciation of dainty eighteenth-century handicraft is in large measure the outgrowth of doing, on her own account, similar work with similar exquisite precision.

Malcolm A. Norton's collection of old New England chests, which he maintains in Hartford, Conn., has furnished some valuable items for previous publication. In the present instance it is a pleasure to offer, with pictures of the chests, Mr. Norton's own notes upon them.

For this month, *Books Old and Rare* drops out for a brief vacation. It will re-appear in September, with a discussion of old prints. Mr. Milliken's series on laces will be resumed in October. Like several other contributors to ANTIQUES, Mr. Milliken is now abroad.

*ANTIQUES, Volume II, number I, p. 35.

Spanish Blonde Lace

By EDGAR L. ASHLEY

Illustrations from the author's collection

THE ever-changing cycle of capricious fashion has, in the last two or three years, seemed to centre on various phases of things Spanish, and we have witnessed suddenly awakened interest in the rich adornment of the dark beauties of Spain. Paris discovered new and modern possibilities in the old embroidered shawl as the material for evening wraps, *par excellence*, and the happy possessors of old heirloom pieces of the soft and rich blonde laces have brought them out to help give a Spanish atmosphere to northern cities and places of fashion otherwise lacking in romance. But while many have discovered a fascination in the mantillas of old Spain, where the national head-dress still preserves its own, other beautiful examples of Spanish handicraft have remained but little known and have but recently begun to attract the attention of collectors.

The real Spanish blonde, though lacking the historical merit and museum value of many sister laces, has yet a very well-defined place of its own, and much fine and clever handiwork has entered into its production. Unfortunately such a quantity of poor imitation machine-scarfs and mantillas have been thrown upon the market for the past few decades that comparatively few persons realize the worth and merit of the genuine blonde. The uninitiated know only those heavy-patterned products which are distributed to the unwary at Gibraltar and similar ports, where unfortunately they are eagerly seized upon at prices too low for hand work and usually too high for the machine product. When it comes to lace, the Spanish señora or señorita prefers the simple net when she cannot afford the real figured lace. Though many times a traveler in Spain, I have almost never seen one of these modern scarfs worn by a Spanish lady. That is why I am venturing a brief history of blonde lace and the mantilla, with a few illustrations. Spain has always been known as the land of blonde lace, having produced much

of this product herself, and having absorbed much produced in France for the Spanish market. This term, *blonde*, by the way, derives its name from the natural color of the silk used. When, later on, the silk was bleached to a silver white or dyed black, the same term was retained for the different shades.

I am inclined to believe that the merits of Spain as an early lace-producing country and as one establishing certain styles of her own have been somewhat overlooked. Our histories of lace tell us that blonde lace appeared at the end of the seventeenth century, but in El Greco's painting, *The Stripping of Christ*, we find that the painter has portrayed his daughter wearing a mantilla of white Spanish lace.* The picture dates from about 1579. Spanish lace of fine texture, therefore, appears to have been made in the latter part of the sixteenth century. From this time on, through the seventeenth and eighteenth centuries, there is much mention of Spanish blonde. By the time of Louis XIV it was made in black as well as natural silk color, and through compliment to the Sun-King's Spanish consort it was, at that time, very popular at the court of France.

By the eighteenth century the mantilla had become the universal head-dress of every class in Spain. The court dowager paraded in rich bobbin-tissue; the woman of the well-to-do class of La Palma, in black taffeta trimmed with blonde; while the peasant



Fig. 1 — THE SPANISH MANTILLA (1850)

The Duchess of Montpensier, Infanta of Spain, in mid-century costume of heavy black embroidered silk. Observe the draping of the mantilla over a high comb, which thus protects the hair from too close contact with the scarf.

woman of La Mancha appeared in a mantilla of white muslin in summer, and of flannel garnished with ribbons in cold weather. Since the Spanish lady has appropriated and nationalized the mantilla as a head-dress, the manufacturer of Spanish blonde has been largely absorbed by that characteristic adjunct of Spanish feminine attire.

The mantilla was a development of the earlier *manto* or

*See *Old Spanish Masters*, by Timothy Cole, N. Y.: Century Co. for description of this painting.

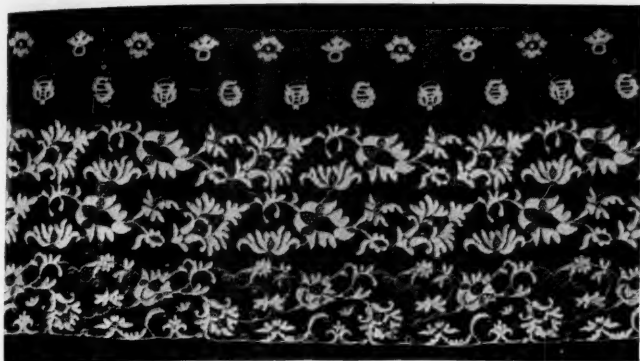


Fig. 2 — MANTILLA FLOUNCING (late eighteenth century).
An unusual and beautiful piece of blonde.

velo with which the Spanish ladies were wont to veil the face, after a custom probably derived from Moorish women—a remnant of Oriental influence in the Peninsula, of which Spain has preserved many. As late as the nineteenth century the mantilla was thrown over the face, and it is often referred to as serving the double purpose of cloak and veil. To-day, the Spanish señorita seems to prefer to wear her mantilla with its ends no longer free, but bunched at the bosom and fastened with a rose or a carnation. Com-

parison of older Spanish paintings with those of the present will show the change in style of adjustment, the modern seeming far less romantic than that of older times, when the freer use afforded such possibilities of intrigue and incognito.

The eighteenth century was a period rich in blonde made into mantillas. At that time this head-dress was universally worn; peasant as well as aristocrat used lace for a head-covering on every occasion, the quality varying naturally with the rank and means of the possessor, though sometimes mantillas of extremely rich lace were possessed by those whose poverty in the matter of the necessities was in striking contrast to the magnificence of their apparel. But the mantilla has always been held as sacred property and could not be seized for debt. Three distinct types have belonged to the Spanish toilette:

White blonde—used on state occasions, birthdays, bull-fights, and Easter Mondays.

Black blonde—for church wear.

Mantilla de tiro, black silk trimmed with velvet—for other occasions.

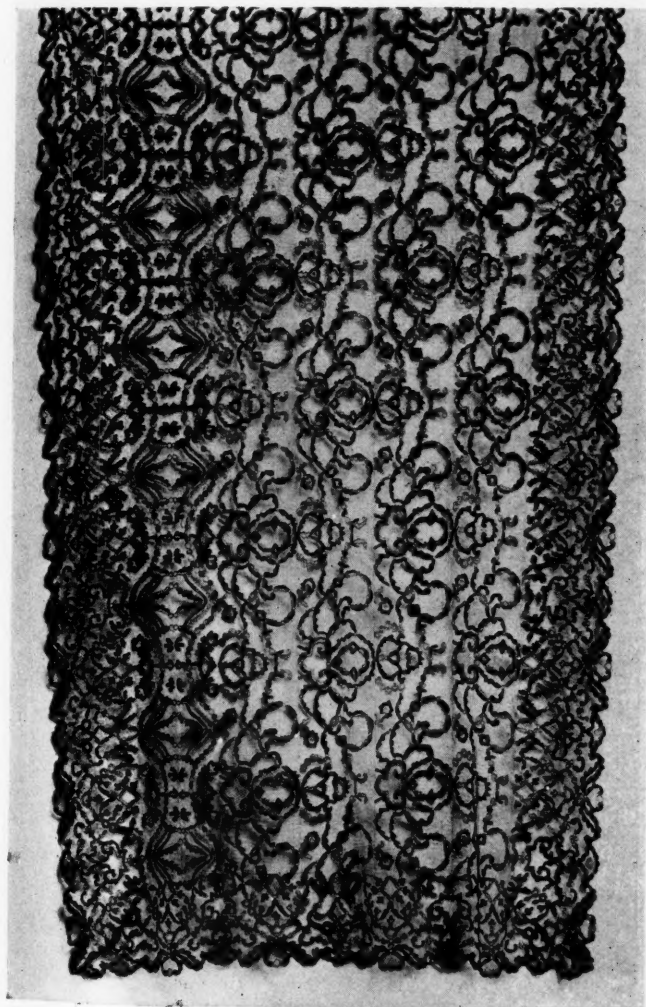


Fig. 3 — SCARF OF BLACK BLONDE (style Louis XV)

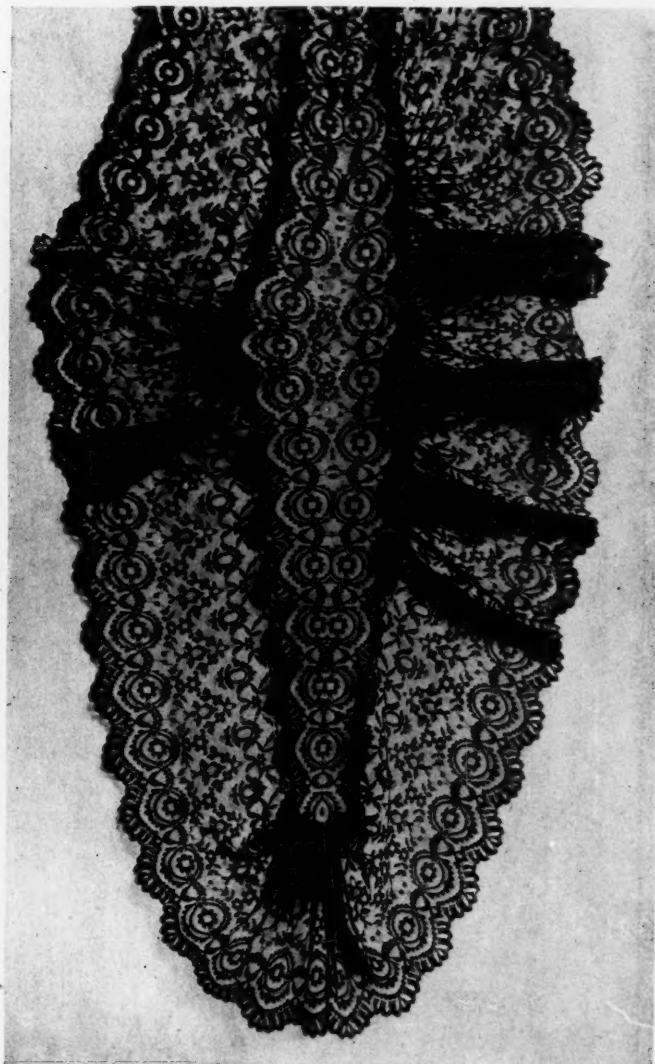


Fig. 4 — A MANTILLA

In the nineteenth century blonde lace was extensively worn, particularly from 1805, when it was the rage in Paris, through the reign of Napoleon III, whose wife, the Empress Eugénie, delighted in the transparent brilliancy of this, her favorite lace. About 1860 there was a revival of fine blonde production, and some very exquisite mantillas were shown at the London exhibition. These ranged in price from twenty to one hundred and fifty pounds.

The illustrations here shown present a few designs of the old bobbin blonde, and two of embroidery on net, which has been extensively used in both silk and thread.

Figure 2 is a portion of a mantilla flouncing of the late eighteenth century. This is a very unusual and beautiful piece of blonde; of a *réseau* of double silk threads, loosely twisted so that tiny meshes alternate with larger ones, and this arrangement varying in several different *réseau* of patterns within the flower designs. The heavy silk *toile* gives a shimmering contrast to the fine gossamer-like *réseau*. A delicate and rich piece.

Figure 3 is a large scarf of black blonde, of the style Louis XV, producing by alternate heavy and light pattern

the effect of sunshine and shadow. This represents the best type of black blonde.

Figure 4 is a mantilla, also of black blonde, showing the full flouncings, which fall in graceful folds as the centre of the narrow central portion is draped over the high Spanish comb. Such pieces one still sees worn by the Spanish court ladies when they appear on gala occasions. The scarf (Fig. 5) is a product of the period 1860, when some very fine blonde was produced. This is in some ways a typical Spanish design, with its rich and bold border surrounding the graceful simpler pattern of the inner portion. It is a lustrous, creamy silk thread, soft and shimmering.

Figure 6 is of approximately the same period; more rigid in its much repeated design, but offering interesting contrasts in its skillfully achieved effects of shading and in its characteristic Spanish border.

In the small scarf of black (Fig. 7), whose pattern is darned upon a fine machine-net, we encounter a bit of that very popular darned lace which has been extensively used for scarfs and mantillas, since it is less expensive than the bobbin. This again is a typical Spanish pattern.

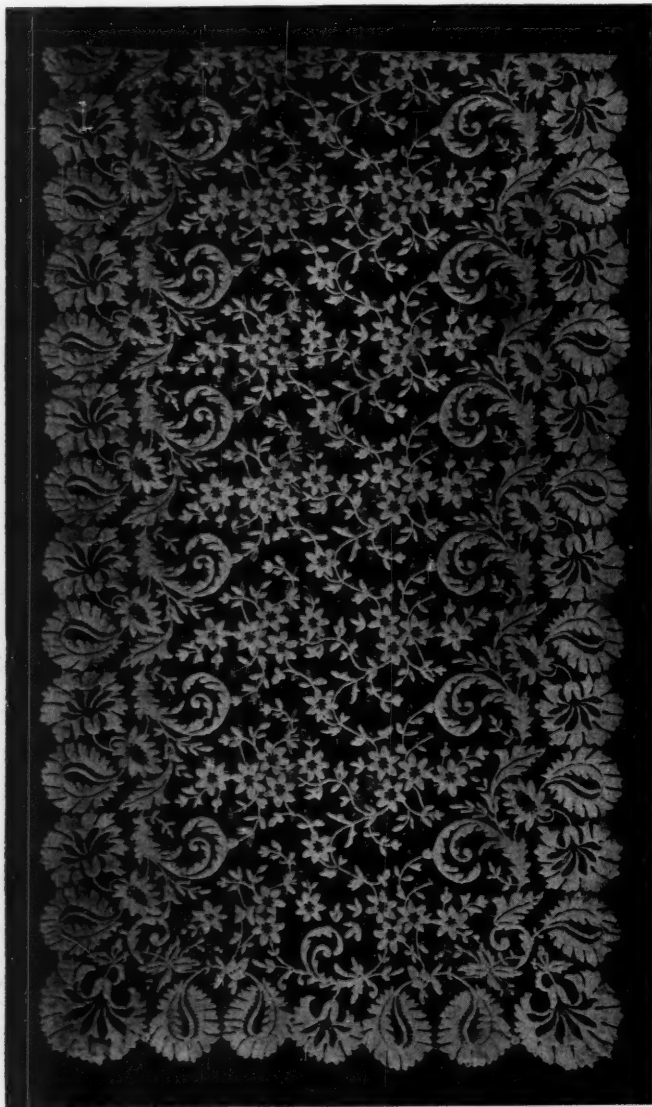


Fig. 5 — SCARF (mid-nineteenth century)

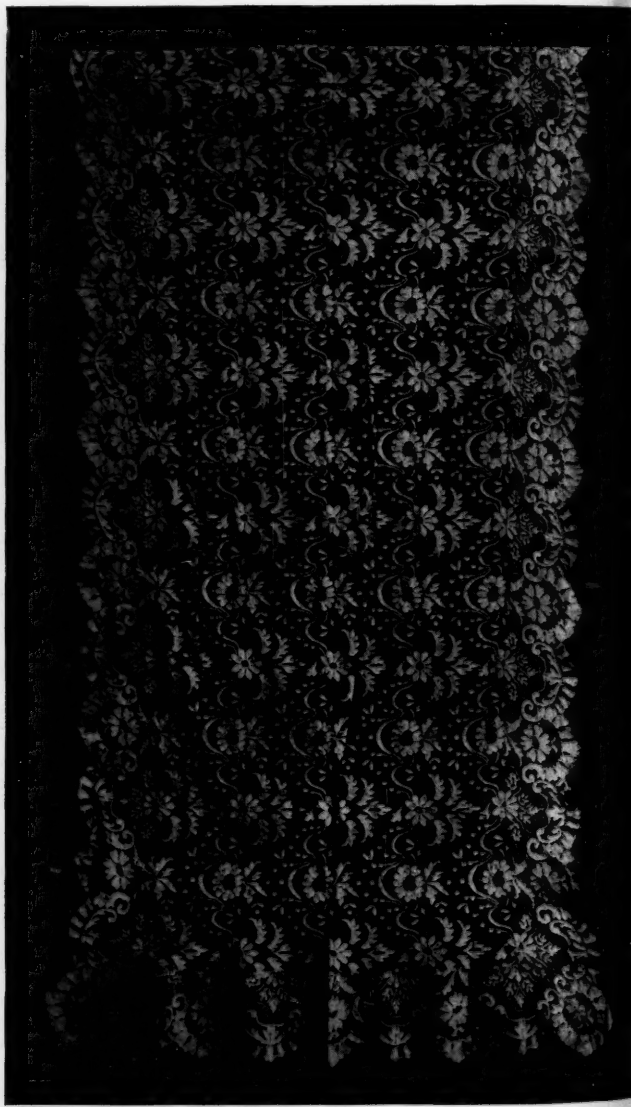


Fig. 6 — SCARF (mid-nineteenth century)

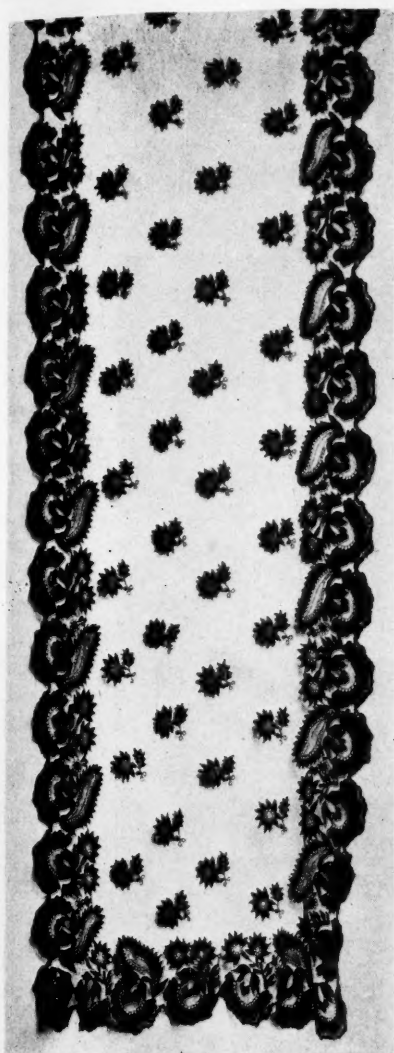


Fig. 7 — SMALL SCARF
Pattern darned on fine machine net. Compare border with that of Fig. 5.

Figure 8 shows a modern piece which, however, exemplifies an ancient Spanish custom: that of basing lace pattern on mosaic and tile decoration. Here is depicted a portion of the Hall of the Ambassadors at Granada, with Moorish inscriptions and a border of characteristic Moorish tiling. The photograph hardly does it justice, since it flattens all detail and produces a papery aspect that is not particularly attractive. As a matter of fact, the piece really possesses merit of workmanship, whatever its defects from the standpoint of propriety in design. Technically perhaps it is not to be classed as lace, since it consists of embroidery upon net, carried almost to the point of solid pattern.

According to some authorities,

Spain is really to be credited more completely with being a lace wearing, than a lace manufacturing country. Most of the thread lace that was used in the Peninsula appears to have been imported from Italy and from the Netherlands.

Much of the so-called Spanish point is not to be distinguished from Venetian point. A good deal of it, no doubt, was imported into Spain for ecclesiastical purposes. The overrunning of the country by the French from 1807 to 1828, and the subsequent closing of the monasteries in 1830 brought much of this ecclesiastical lace into non-ecclesiastical possession, particularly in France. Quite naturally it was assumed to be Spanish lace, and was so named.

Thread bobbin laces appear to have been imported from Flanders and were sufficiently popular to encourage imposition of heavy duties for the purpose of reducing the volume of traffic in them. But more distinctly Spanish than any of the thread lace, perhaps quite as Spanish as the blonde lace, is the lace of gold and silver which attained its greatest popularity in the third decade of the seventeenth century.

These laces, which strongly appealed to the Spanish love of gorgeous display, were used for every imaginable type of trimming, including that of clothes, bed linen and burial caskets. Perhaps the love of silk lace is akin to the older love for the metallic tissue. The appeal of silk lace is to a luxurious, rather than to a fastidious taste, and its appearance has in it a suggestion of wealthy splendor more quickly sensed by the general than is the chaste elegance of needle point or bobbin thread.

For the manufacture of the earlier blonde credit is pretty generally given to France. But in the nineteenth century Spain produced a large part of her own supply, devising the patterns after her own taste. Those were the great days of blonde lace, which was used not only for head and shoulder scarves, but for dress trimming as well. Figure 1 reproduces a picture of the Duchess of Montpensier clad in mid nineteenth century garb: a gown, low cut across the bosom, and glorified with a full skirt of shimmering satin whose two flounces are heavy with black blonde lace.

Thus exquisitely to decorate and to be decorated by a fine and rich fabric, if not quite so praiseworthy as to have designed and made it, is perhaps a rarer accomplishment.

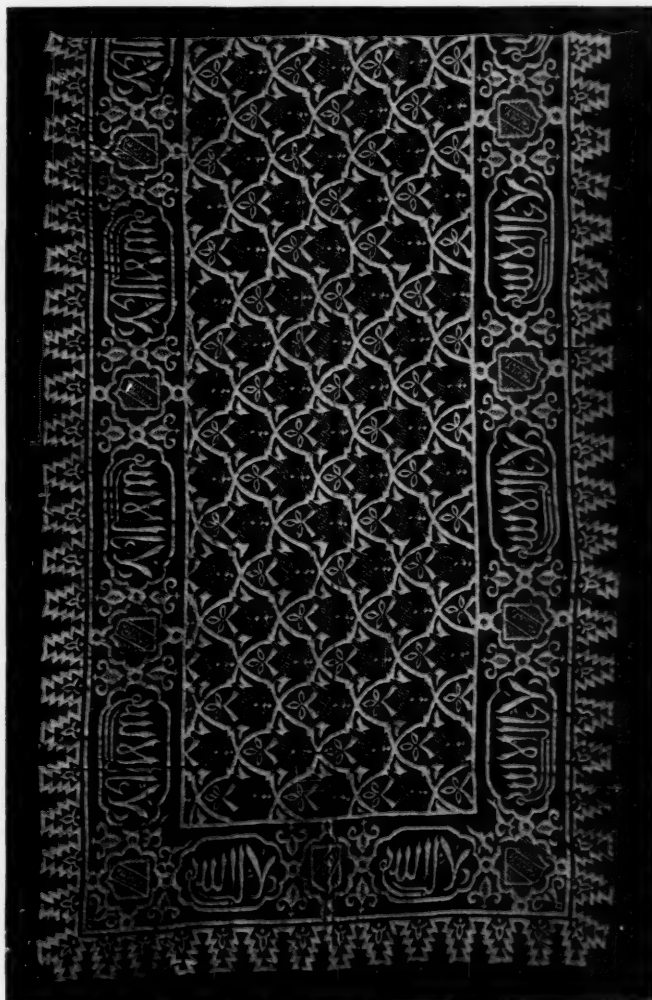
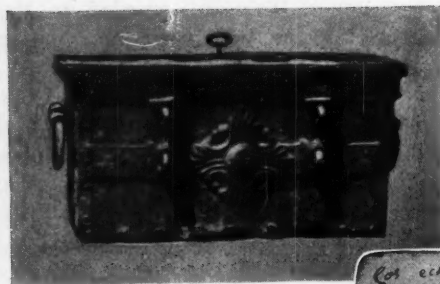


Fig. 8 — AN ARCHITECTURAL TREATMENT
A modern example that is better than it looks. Based on tile patterns in the Alhambra.



PEDIGREED ANTIQUES

VIII. TREASURE CHEST (seventeenth or early eighteenth century)
and the note book of its Yankee owner

For description, see following page

Owned by W. W. Creamer
Waldoboro, Maine

PEDIGREED ANTIQUES

VIII. *A Treasure Chest and its Owner's Note Book*

WHERE John Hinton procured the Dutch treasure chest at the bottom of which his notebook was discovered, nobody seems to know. Likewise nobody seems to know who was John Hinton. The chest was, however, purchased by its present owner, Mr. W. W. Creamer, of Waldoboro, Maine, from a family which, for generations, had followed the sea. With the chest went its contents, such as they were,—for the most part waste paper and ancient cigar ends. But, when these had been cast aside, there yet remained underneath them all a thin sheet of iron, originally intended to cover and protect the elaborate lock work on the lower side of the chest lid; and under this, in turn, a small memorandum book of some thirty-six pages, bound in marbled paper and boasting dimensions of approximately four by seven inches.

On the inner cover of this book appears the name "John Hinton," boldly written. That seems to establish ownership of both book and chest: for many of the notations which adorn the pages of the former concern themselves with deposits in the latter. For example:

"Left Oct. 2, 1799 in the Iorn Chist 2485\$ containing 1000\$ in Bills. In Gould a purse Dobloons at 15¼\$. 9 Light Govs.* 33 Dollars in Gould."

"Left in the Iorn Chist Dec. 1400\$ Spanis & French Gould, English & Potoges."

But these, and others like them, appear to be hasty entries, more for the purpose of putting a check on vagrant memory than constituting any form of actual money account. Indeed, none of the contents of the book are to be viewed as other than random notes of fleeting impressions, news items, fragments of memoranda.

Reflections on the management of employees appear to be older than the lucubrations of the modern industrial engineer. Here are John Hinton's views on the treatment of sailors. They are based, no doubt, upon considerable experience of his own as sea captain, coupled with shrewd observation of the causes of tribulation or success in the case of others. The spelling is evidently Hinton's own invention.

SAILORS!

1

"Give them thar allowance of Rum, Shugger or Mollassis & Coff & etc.

2

"Dont lett them sleep in the waste sails. Lett them finde thar own Beding

3

"Dont ceep them in your cabin out and in nor allow them to come every now & then in the cabin nor state roome nor in among provisions.

*This would seem to imply Government certificates of some kind.—Ed.

4

"Dont lett them have the locker all ways full of could vittles in thare hands to eat every minute when thay please but allway give them three meels every day, and good

5

"Dont lett them never thro away eny kind of damiged provisions them selves lett the mate do it, or cap'n in port, and never thro away Bad provisions at sea without thay stink very bad Sometimes thay have saved piples lives when in distress

6

"Bye all ways good ship provisions never bye Bad it cheep becos Bad provisions is all ways thrown over bord half when sailors is eating & spiles the sooner & is apt to make sailors seck then weeke and docttorin is all the loss of ships."

A little further along occur two pages of what appear to be Masonic quotations:

"May every Brother have Life Love & Leberthy."

"May we never condem that in a Brother wich we would pardon in our selves."

"Love with out Fear & Life with out Care."

And finally:

"Days of Ease & Nights of Plassure the freand we love & the Whoman we dare trust"

John Hinton was indeed of a philosophic mind.

The direction of his voyages, though not their nature, is indicated in one or two memoranda which mention Guiana, the island of Martinique and the Orinoco River, which stream, after having fallen considerably in the early summer of 1799, "Grooed again undtil the 8 of sept." His must have been business with Spanish residents of the West Indies and of the Venezuelan coast; witness the following:

"Aug. 24, 1800,—7623\$ wich I left in the hands of Bartholome Eyries, Martinico ware of he has to give me or my order an account of when ever called on."

In one place "mulls" are mentioned: "left on paid to me G & D the second voyage of mulls my tow mulls and 20 doson land turkel." If these be mules and turtles, then there is, after all, some enlightenment as to the trade. There can be small doubt, however, that rum and molasses formed some part of the cargo of Hinton's vessel. Whether at times the captain took into his personal hold a little more of the former than constituted safe ballast does not appear. But there is some circumstantial evidence, perhaps, in the following entries, though they do not occur in the order given.

The first is a careful notation such as a man might make to establish the *status quo* before departing upon an adven-

ture from which he might return with beclouded memory. The second suggests many things:

"June 30, 1801 Left in my chist of Iorn in Gould & silver in 3 Baggs 14135 Dollars, 41 cents In my wooden chist 260\$ By me in my pockit book 101\$."

"Comer Diffenthaller. When I came out of prison She gave me 8 or 10 Govs for my own yous."

Nor are dreams an unimportant item in Hinton's memoranda. Once "drempt about my Boy that he was talking with me . . . and He seemed to be very sulky to me."

Another dream proved sufficiently impressive to be noted down, but the handwriting and the spelling make it undecipherable.

A few notes are written in Spanish, but the handwriting is sufficiently similar in all the entries to indicate that Hinton occasionally practised writing a foreign language with whose spoken forms he must have been satisfactorily familiar. None of these Spanish entries, however, appears to be of particular interest.

The name of Hinton's vessel is never once mentioned, but that it was a schooner we may surmise from the following entries:

"Christian Dain enterd on Bord the schooner Bein the 16 of July 1799.

"Charles Walled enterd on Bord the schooner Bein the 24 of July 1799.

"Jose Domingo ditto 24 of July 1799"

The dates in the book range over a period of time from 1797 to 1802. It has been thought that the various entries are those of at least two different owners. Yet an examination of the forms of the script letters whether written with a fine pen or a coarse one, in Spanish words or in English, is at all times sufficiently constant to indicate a single authorship even without the further substantiation of the fragmentary method and the extraordinary spelling of the entries themselves.

Whether after 1802 John Hinton, like Wordsworth's Lucy, "ceased to be," or merely parted company with his strong box and his book, is not recorded. Something must have gone wrong with the complicated lock of the former, necessitating the removal of the iron plate which covered its mechanism. The plate was laid away in the bottom of the chest and never replaced, as it doubtless would have been before further utilization for sea voyages.

The chest itself is what is commonly known as a Spanish treasure chest. It is 28 inches long, 15 inches wide, and 15 inches deep, built of iron and heavily reinforced with the same metal. The interior is decorated with bright red and green paint. The lock is an intricate and massive affair, which occupies the entire inside of the lid and is manipulated through the top of this lid; for the keyhole on the front is merely camouflage. The covering plate already noted is of wrought iron crudely etched with dragons and with sections cut out to conform to the pattern.

Despite the denomination of "Spanish Chest" this interesting piece is probably of Dutch origin. It may date from the seventeenth century. Mr. Creamer observes that the late Mr. Henry Rueter owned a similar chest, which he purchased in Holland. George Washington's strong box, now in the National Museum in Washington, he further notes, is quite similar to the one here illustrated, if not identical with it.

A very similar chest, decorated with Dutch pictures, is owned by the Metropolitan Museum in New York;* and yet another, very delightfully ornamented with bird and flower forms, distinctively Dutch, is owned by the New Hampshire Historical Society.

As a companion piece to these notable specimens the chest here illustrated sufficiently justifies publication. And it has gained not a little of interest, if not of value, from its human contacts and from the curious human document which it has so long preserved.

*See *Good Furniture* for June, 1922.



The Art of Japanning*

By MRS. WILLOUGHBY HODGSON

IN a little book dated 1735 and dedicated to Lady Walpole, several "polite" accomplishments are described, among them "a new and curious method of japanning either upon glass, wood, or any metal. . . . As Beautiful and Light as any brought from the East Indies." The writer acknowledges his indebtedness for information contained in his book to some MSS. of "The Great Mr. Boyle," who, it would appear, was one Robert Boyle, son of the Earl of Cork and Fellow of the Royal Society, a versatile genius who has left behind him a multitude of pamphlets on subjects ranging from a treatise on "Seraphic Love" to that of the "Temperature of the Bottom of the Sea."

The art of japanning was practised in Wales, chiefly at Pontypool and Rhyl, where a flourishing trade at one time existed and where some of the most decorative pieces in this style were turned out.† It was also produced in Holland, France, and Spain; and there seems little doubt that it owed its origin to the importation of Chinese lacquer.

†The first mill for rolling sheet iron was erected at Pontypool in 1664, and the invention of tin plating speedily followed. Toward the end of the seventeenth century the manufacture of the lovely Pontypool japanned wares was commenced and continued till about 1800.

A small rival factory was established at Usk about 1763. This was closed in 1860 and it seems more than probable that, when the Swansea and Nantgarw china factories came to grief, some of the painters and decorators from these works found employment in the decoration of Welsh japanned wares. It is a well-authenticated fact that the father of Thomas Barker, the celebrated painter of Bath, was for many years foreman painter at Pontypool.

Designs for decorating this ware were, no doubt, procured by the artists from the same sources as those which supplied the English china factories. Ceramic artists often owned their designs, which they carried from place to place. As they were of a nomadic habit, we find them using the same design on porcelain made at factories situated in widely different areas. I am inclined to believe that the decoration of japanned ware is frequently closely allied to that used upon porcelain, and that the artists employed probably received their training in the china factory.

In 1688 a certain John Stalker wrote a treatise which he dedicated to "The Countess of Darby" and in which he makes the following remarkable statement: "As painting has made an honourable provision for our Bodies, so japanning has taught us a method in no way inferior to it, for the splendour and preservation of our furniture and houses." A perusal of the few pamphlets on the subject has, however, led me to believe that the art known in these days as *lacquering* was called in the seventeenth century *japanning*, and that this was in reality a process evolved from the oriental lacquering of earlier times. It was practised alike by workmen and as a "polite" accomplishment by the ladies of the day. Beautiful results could be obtained at less expense of time, fewer coats of colour and varnish being used than for real lacquer, though the effect obtained, if not so solid and deep, was almost more brilliant. Indeed, it is this brilliance which is one of the most attractive features of old japanned ware.

It is only by a perusal of the quaint and stilted little books which I have mentioned that one may gain any insight into the process by which this form of decoration was applied, and, even then, the understanding is not likely to be, by any means, clear, though the writer claims that "iron snuff boxes" may be made "to look like china," and that metal can be japanned to any colour. He waxes enthusiastic over "a pair of sizzars" so ornamented: "Where from the blades to the rings there were Figures of storks holding the rings in their mouths, which rings were made of Silver." He further reflects, "I do not know that I ever saw anything so genteel."

His recipe for the wonderful effects promised is as follows: "Take any colour you have a mind to and grind it well with water, with a stone and a muller; then let it dry, and



Fig. 1 — GEORGIAN TRAY, JAPANNED (Tin, about 1780)
Black and flame ground surrounded by pierced gallery; basket, fruit, and flowers in natural colors.

*Copyright, 1922, by Mrs. Willoughby Hodgson



Fig. 2 — JAPANNED TRAY (Tin, mid-nineteenth century)

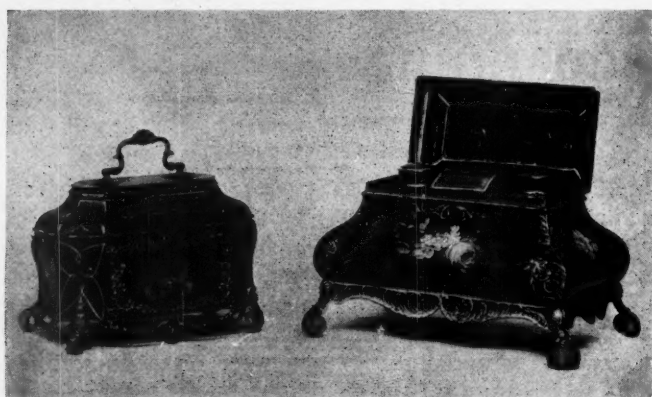


Fig. 3 — TEA CADDIES (Iron, late eighteenth century?)
Japanned, with gilt decoration and flowers in colours.

grind it in a mortar, and sift it if there is occasion; then instead of oil mix it with white varnish and paint with it what you think proper."

The colours are then enumerated thus: "The whites are cerise or Flesh White. Yellows are yellow-oaker, English pink and Dutch pink. Reds are vermillion, Red-lead and Lake. Blues are Blue Bise and Indigo. Blacks are Lamp-black and Ivory or Bone black. Greens are verdigrease ground, or verditer and Dutch-pink ground together. Browns are Fullers earth and Spanish brown. Purples may be made between red and blue till you see them mixed to your mind."

The colours, being diluted with transparent varnish, were laid on in thin layers, each being allowed to dry before another was applied. The scheme of decoration was painted upon a background of black or colours. A fine and very effective groundwork is one in black with tongues of red breaking through at intervals, which was designed to imitate tortoiseshell. It is used with very good effect in conjunction with brightly coloured flowers and fruit. Gold, silver, and bronze powders mixed with varnish were also employed. The first made a fine background for trays, one of which, decorated with a splashing fountain and brilliantly painted peacock, is a really beautiful study in colour. (Fig. 2.)

The catholic use of japanned decoration is well demonstrated in the accompanying illustrations, which further indicate that although the process is, in these days, employed for articles of use rather than of ornament, early examples of the art were things of beauty, worthy of a place of honour today.

In Figure 1 we have a handsome tray, doubtless much older than the second. It is encircled by a pierced gallery, and the black background is one characteristic of old japanned ware, being broken by the red flame forms designed to suggest tortoiseshell. These red tongues appearing here and there through the dense ground colour have a delightful effect, and are quite likely to be encountered upon the background of many of the older pieces. The central basket which adorns this tray contains realistic strawberries, raspberries, foliage, and a peach, well painted in brilliant colours, which even now, though mellowed by age, have lost none of their richness.

Two tea caddies seen in Figure 3 are very graceful pieces



Fig. 4 — CHESTNUT SERVERS (early nineteenth century)
Japanned in colours upon pewter. Pair of pewter candlesticks; ground of red-brown japan, flowers in gold, silver, and colours.

of Georgian japanned ware, and might well be mistaken for jewel caskets. The one with open lid has a rich brown and flame background elaborately gilded upon iron, and is painted with flowers in pink, blue, and white. The tea canisters and sugar box within are of tin, gold edged, and ornamented with coloured flowers. Since these have not been exposed to the air, they are fresh and clear, as is also the tortoiseshell ground colour. A brass handle is attached to the lid, and the feet are gilded to represent brass.

The second caddy has a black ground, and the coloured flower panels are surrounded by arabesque scrolls in gilt. The tin feet and the scrolls at the base are gilt, and a brass handle surmounts the cover. Inside are two tea canisters and a sugar box with flower-painted lid.

In Figure 4 will be seen two vase-shaped receptacles for hot chestnuts.* These are japanned upon pewter, and have lion-head mask and ring handles of the same metal painted to represent brass. One is oval in shape, and is ornamented with flowers in colours; the other is round, with gold, red, and brown leaf decoration. The covers of both are surmounted by gilt acorns.

These chestnut servers were handed round with coffee, the coffee-pot (Fig. 7), also in japanned metal, standing on three legs over a three-cornered charcoal burner. Such coffee-pots are very seldom met with now, and are prized by collectors. Between the chestnut servers will be seen a pair of

*Spanish chestnuts, first boiled and then roasted before the fire or in the oven, were served hot, as dessert, in the receptacles illustrated. Covered servers were employed to keep them hot, and they were picked out of their husks by the company and eaten with salt. At the present time chestnuts are served in a napkin on a dish.



Fig. 5 — JAPANNED JARDINIÈRES (Black tin, about 1820)
Grapes and foliage in gold upon black; and green and gold with flowers in colours.

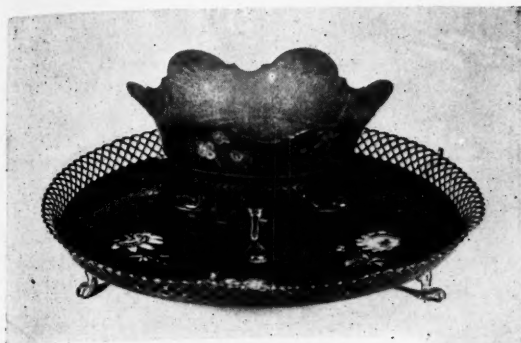


Fig. 6 — SMOKER'S CHARCOAL BURNER —
(Iron, about 1770)
Stands on tray with pierced border. Black and
flame ground; flowers in colours.

pewter candlesticks, japanned in a red shade of brown, and with formal flower designs in gold, silver, and colours.

Of the two jardinières (Fig. 5), the one with serrated edge was made for the purpose of holding flowers or plants. It is of tin with a black ground, and has a wide band of foliage, grapes, and vine leaves in gold, and gilt handles at either side.

The second began life as a dish cover, and formed one of a large set, but, these articles being no longer in demand, it was deemed wise to give it a fresh lease of life as a flower stand. Made of tin, it has a background of pale green edged with gold, and is ornamented with a wide band of conventional flowers in colours and gold. The old Sheffield plate handle has been removed and small feet added at the base.

Figure 6 is a smoker's charcoal burner—an old and singularly interesting specimen. Here again we have a pierced border, a background flecked with red flames, and flowers well painted in colours. In addition to its beauty of colour and form, this piece is of unusual interest, taking us back as it does to days before the lucifer match, the raised centre receptacle being designed to hold burning charcoal, whilst small tongs rested on the tray, and were used to apply pieces of the red-hot wood to the smoker's pipe.

The coffee-pot illustrated (Fig. 7) is a most decorative specimen, standing on a triangular tray with pierced upstanding edge. It is japanned in sealing-wax red, the cover and neck being surrounded by a band of Greek key pattern in black upon gold; a Chinese landscape and figure painting ornaments the front.

The interesting Georgian teakettle and charcoal brazier (Fig. 8) with its graceful shape, upstanding handle, and flattened spout is japanned upon tin, and is adorned with large flowers and foliage in gold and silver, shading to white. The kettle and brazier, when alight, were placed in a receptacle shaped like a coal scuttle, about eighteen inches high, designed to keep in the heat, and generally elaborately painted to match the kettle. These receptacles are now rarely met with. They make charming coal or wood boxes if strengthened with a movable tin lining.

There exists today but a limited number of really fine specimens of japanned ware, and these command good prices. Smaller pieces, of which there are many examples, and upon which the colours are less brilliant, are cheaper. They may be bought from various antique dealers in London, and, I presume, in America.

In conclusion, let me repeat that very little is known of the old japanning industry. The ground colours were black, black and

flame, dark green, pale green, tomato red, orange, canary, gray, brown, deep crimson, and gold. The chief difference to be noted between modern japanned ware and that of older date is the delightfully mellowed colouring of the old and the shiny brightness of the new. In this, as in other old arts, it is "atmosphere" which tells!—a subtle distinction, difficult to express in words; a sense which is felt by the true collector, and without which he would frequently and inevitably come to grief.

There is a type of japanned ware which should not be confused with that here described; namely the stencilled tin ware, used extensively at one time for trays, tea caddies, and various other receptacles. This, at best, is to be looked upon as nothing more than a poor relation of the rich and aristocratic japanned ware whose production was described as a "polite accomplishment" to Lady Walpole.



Fig. 7 — COFFEE POT, BRAZIER
AND STAND (Iron, about 1740)
Japanned in sealing wax red. A
very rare specimen.



Fig. 8 — KETTLE AND CHARCOAL BRAZIER (eighteenth century)
Japanned upon tin. Background decorated with large flowers
and foliage in gold and silver, shading to white.

The Repair of Hooked Rugs

By ANNE R. CONGDON

Illustrations made under direction of the author

WITH today's determination to have "everything in the house old" the hooked rug has, most certainly, come into its own,—the kind that mother used to make, and the kind her mother before her also made. The desirable hooked "mats"—to use the familiar term—are the ones which have been worn and mellowed by the coming and going of many feet. Even those which once were noisy with flaunting vermilion roses fashioned from grandfather's vigorous red flannel shirt have toned into the quiet shades so much sought by present-day decorators. They seem, indeed, to "belong" in rooms equipped with old furniture, old pictures, old china, and glass. The sad thought is that while the much-used, often abused, old rug is the softest in coloring and the most desirable in design, it is, by reason of long ill treatment, usually worn threadbare in the centre: and it always has a fringe of rags at each end, due to much shaking by over zealous housewife or erstwhile "hired girl."

The method of restoring and reclaiming such derelict rugs is the subject of our story.

Figure 2a shows a most venerable specimen, which, long before I saw it, had sunk to the lowest depths of dilapidated rugdom and had been cast into the outer darkness of the wood-shed. It certainly appeared beyond hope of redemption; but its soft gray groundwork, its crimson roses and wreath of leaves—drab and indigo, enframed by an edging of brown, offered irresistible appeal for aid. The general process described below is that which finally brought this piece back to a life of use and beauty. After a thorough application of the vacuum cleaner, the rug should be given a hot bath in a solution of boiling-hot "Lux" or "Earthquake." This means spreading the rug on the floor and going over the entire surface with the aid of an ordinary scrubbing brush. This treatment makes the rug a more wholesome thing to work on and it restores the texture so that necessary mending is not unduly apparent. Rugs may be put through the laundry; but I prefer to do

the cleaning myself; for often there are parts of the design which are delightfully soiled, wonderful in color, and which would be spoiled by indiscriminate scrubbing. "Earthquake" is particularly good for what has been a kitchen rug whose accumulated grease spots are to be eliminated.

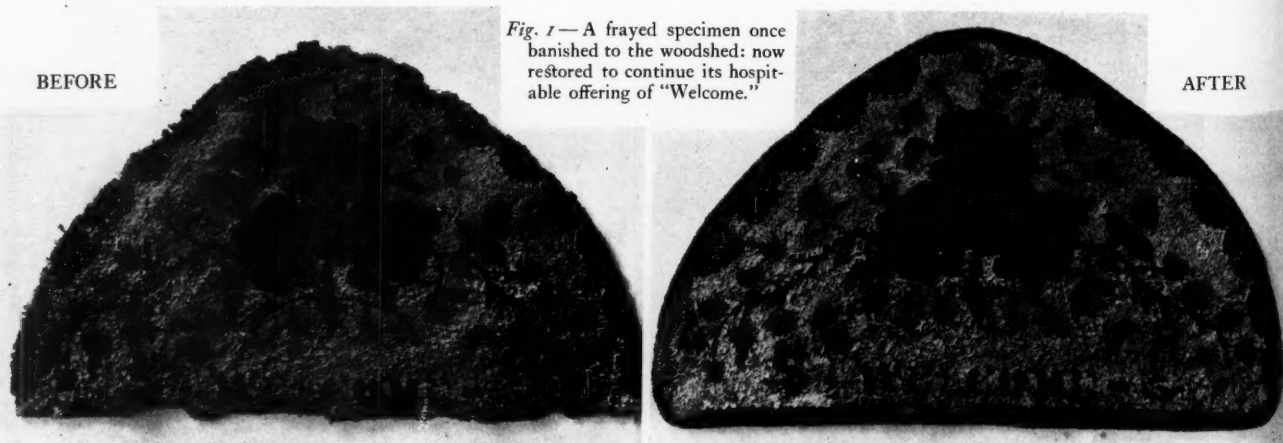
The old way of repairing a worn-out mat was to cut off the torn and ragged parts and to bind what was left of the piece with a narrow strip of heavy cloth. This spoiled the design and the color scheme, and though the rug might remain useful, it promptly ceased to be ornamental. The plan of binding a rug is not a bad one, but the work should be done in the making. This, indeed, is usual with the hooked mats made in the Provinces and lower Canada.

After the rug is thoroughly dried in the open air, if possible, it should be spread out on a work-table—not put into a frame as one would do in beginning a new rug. Begin by cutting strips of firm burlap, six to eight inches wide. New burlap can be purchased at the shops by the yard, but slightly used, closely woven meal bags are better. Cut the burlap crosswise so that the selvage edges may come together when long pieces are needed. These strips are set two or three inches, at least, under the edge of the rug and sewed securely to the old fabric.

Use strong carpet, or shoe thread: the color is not of importance. When the burlap has been sewed around the rug, burlap and rug are ready to be joined together. Cut off ragged edges of the rug, and carefully fell or hem down the clean edge on the burlap. This is one of the most important steps, as the stitches must hold well enough to keep the rug and burlap together. Moreover, the work must be so accomplished that the rug will be perfectly flat and firm when placed on the floor. Use great care in sewing.

Fig. 2b shows the first rug after it has been sewed to the burlap and has been carefully felled down. In this case, great care was taken to keep the outside line straight and to bring the long rent into right position.

Now comes the hooking. Rug hooks are of great variety.





a. The tattered relic as it appeared.



b. Cleaned, sewed to a stout burlap backing and ready for the operation. Note where the old design must be redrawn.



c. Cured, but with the burlap still protruding around the edges, waiting to be turned in and hemmed down.



d. Repaired, trimmed, and ready to take the floor once again. Could you tell where the mending has been done?

Fig. 2—FOUR STAGES IN THE REHABILITATION OF A HOOKED RUG.

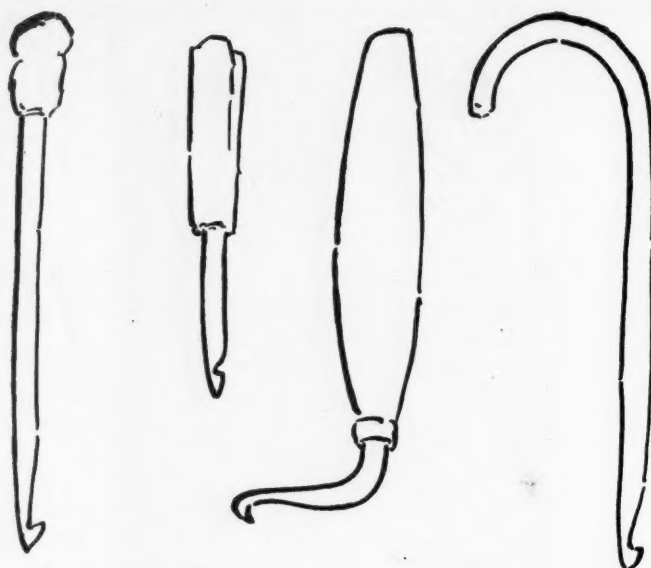


Fig. 3 — RUG HOOKS
Different styles to meet different requirements of handling.

In the old days each woman had her own ideas of a proper hook and they were carved out in the home workshop or at the blacksmith's. The first one in Figure 3, made from a very large nail, is my own pet hook, and has a ball of sealing wax at the end so that it will not hurt the palm of the hand. Other hooks are shown in Figure 3. These are all old-time ones. The working end is always of the same design and is quite similar to that of a crochet hook. It is not often, in repairing, that the pattern has to be filled in, but the example (Fig. 2) is an extreme case, and before beginning to hook it was necessary to measure the border, marking it in with crayon or soft pencil, and also to supply those parts of the design which had been torn away.

Our task is now to match the old colors and the new material, maintaining the original pattern idea and making a new edge for the rug. Somedyeing of rags is often necessary. This you must do for yourself, getting the mending colors as near the old as possible.

In bygone days our grandmothers used any sort of coloring matter which was at hand. The ancient books on household arts give receipts for boiling black alder to make a soft brown dye; tell of wonderful yellows obtained from peach leaves, and describe various ways of obtaining all other kinds of colors and shades. These homemade colors were supposed to be decidedly sunproof, and certainly sound most fascinating and feasible—in the books. But for me, madder never would produce "a fine shade of red"; indigo proved to be a synthetic compound; or, worse

still, nothing more than Prussian blue urged on me by a wily drug clerk.

Finally, arts and crafts societies to the contrary notwithstanding, I found it necessary to fall back on Diamond dyes and another commercial dye called Dyola. If one follows the directions given on the envelope of these dyes, very good results may be obtained. A little experimenting in mixing colors, using more water or less, boiling a longer or a shorter time, as one wishes to make a darker or lighter shade, is almost necessary. But with such experimenting plus the use of care and judgment, the desired results may be obtained. They cannot be obtained by reading, but must be arrived at by experience.

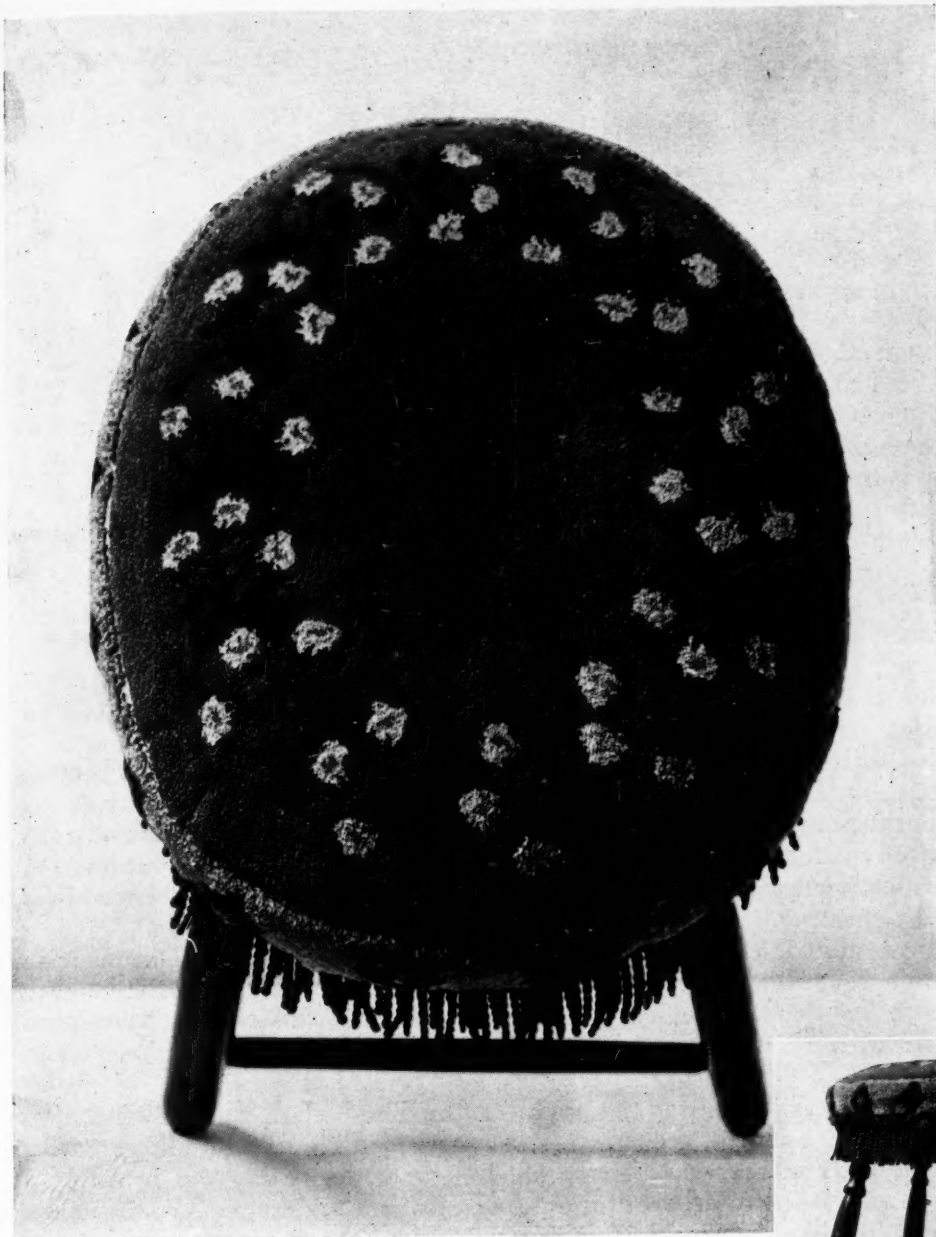
It is taken for granted that one understands the process of "hooking in" mats, which consists in cutting cloth into narrow strips, in this case as near the width of the original strips as possible. Hold the cut strip under the pattern and hook it through from the right side, making loops about half an inch long and placed so closely together as to cover the burlap completely. All ends should be drawn through on the right side. When three or four inches of mending are done, clip off the loop tops and shear them down to the level of the old rug. It is well to hook around the edge of a rug three or four times, usually with black, and so give a wider effect than was original. It was a tendency with our grandmothers to pay much attention to the basket of flowers, the reclining dog, or rampant lion, in the centre, and not give the rug enough margin to balance the central motif.

Fig. 2c shows the rug after hooking is completed. The finish consists of turning back and hemming down the burlap on the wrong side, making as neat corners as possible. To make the new work look like the original, give the repaired rug a thorough pressing. Place it on the floor and, using a damp cloth and hot iron, go over the rug, particularly on the edges and other mended parts. The pressing is a very important matter, as it does for the new part what time has accomplished for the old. Fig. 2d gives the finished rug.

Holes in rugs, usually near the centre, are treated in the same way as the edges. The burlap is basted underneath, the edges of the hole trimmed and sewed down, and the correct colors drawn in to make the pattern of the original design. When this is done, the new hooking is covered on the back with a patch of burlap or denim, the edges of this turned in to give a neat appearance and make the mending firm and more durable.

After all, the repairing of rugs—while a tedious task, perhaps—is not a difficult one and can be accomplished with some diligence and patience.





LITTLE-KNOWN MASTERPIECES

VIII. A STOOL COVER IN REED-STITCH

(Second quarter nineteenth century)

A near relative of the hooked rug.

For description see following page.



Owned by Mr. Leonard F. Burbank,
Nashua, N. H.

LITTLE-KNOWN MASTERPIECES

VIII. *Reed-Stitch: A Relative of the Hooked Rug*

By LEONARD F. BURBANK

ALTHOUGH we hear a great deal about gros point and petit point, about sampler stitches and Deerfield embroidery, among the various kinds of fancy work in which our distaff forebears were skilled, yet there is one kind of stitch of their devising which is a rarity seldom mentioned. By what name it was really called I do not know; in fact, I doubt that it had a name. But for beauty, wearing quality, and usefulness, none of the old-time needle work could surpass it as a covering for chairs and stools or as the material for small mats. For want of better entitlement, therefore, and because it deserves a name, I shall call it reed-stitch.

The body of this work consisted of a substantial, fine-woven cloth on which a pattern was drawn; the cloth having been previously stretched over a hoop, or frame. A reed, or length of rattan, was then laid on the drawn pattern, and over this reed the wool or yarn was sewn. The stitches were placed as near together as possible, while, as the work progressed, the reed was bent to conform to the design. When a few inches of the reed had been covered, or when, in its curvings, it became unmanageable, the top of the stitched loops was cut through with a sharp knife, or pointed scissors. This freed the rattan, and produced from the upstanding yarn a pile similar to that of a velvet or moquette carpet.

While the decorative figures of the design were being worked, the reed was bent to conform to the pattern. But in filling-in, the reed was held straight, generally across the cloth and not lengthwise, until the entire piece was completed. In filling-in, several rows could be done before cutting. Considerable care was required not to crush the cut loops or the pile next to which the new loops were being made. After all was finished, the work was carefully evened by shearing.

The cover on the stool in the illustration was made by a Mrs. Margaret Dinsmoor, in what is now Bennington, New Hampshire; though in the old days, of more than eighty years since, it was called Society Land. Not only was the linen base woven by Mrs. Dinsmoor, but the wool with which the work is done was grown, carded, spun, and colored on her farm.

The dye for coloring this wool was the product of field and wood. She drew her own design. In this case, it is a vine of green leaves, among which bloom white flowers with yellow centers. The body of the work, or the filled-in space, in its day was probably a bright pink, but is now faded to a beautiful old-rose tint. In appearance it is not unlike velvet or, more correctly, like very fine Oriental work. Of course the threads are not fastened by knotting, as is the case with Eastern rugs, but, being sewn through the cloth and over a reed, offer a result virtually like that in the drawn-in rug of our early days.

Easy to make, and possessed of splendid wearing qualities, if the old pieces are not obtainable (and one will have to hunt to find them) this kind of work would offer occupation to the modern woman that would amply recompense her for labor expended. As a covering for antique furniture of certain kinds nothing could excel it in appropriateness and beauty.

Like its covering, the stool illustrated was of home design and manufacture—the work of a farmer who likewise lived in Society Land and whose avocation was cabinet-making. As is so often the case with early furniture the design is unique, the fancy of a maker working out his individual motive without relation to any fixed standards. This stool was made about ninety years ago.



Fig. 1 — A GROUP OF BATTERSEA KNOBS

Of these the portrait of Washington and the picture of Nelson's *Vanguard*, dated 1798, are perhaps the most important. Observe that the two members of a pair of knobs are not necessarily identical. Courtesy of George C. Flynt, Esq., Monson, Mass.

From a photograph by A. N. Gouette, Monson, Mass.

Battersea Enamel Knobs

By CHRISTINE ADAMS

Except where otherwise indicated, illustrations from the author's collection.

TOWARD the last quarter of the eighteenth century, when, it sometimes seems, cabinet-makers, potters, and all similar artisans reached the zenith of their ability in creating and fashioning objects of use and beauty for the home, decorated porcelain knobs were introduced. On the assumption that they were made in the Battersea section of London, they have been given the name "Battersea Knobs."* They were designed for the express purpose of adding to the delightfulness as well as the convenience of a looking-glass, for they were placed directly under the frame, one on each side, causing it to tilt slightly forward.

Battersea knobs were designed and made in the painstaking manner that characterized all the enamel work of their period. They belong in the same category as the charmingly sentimental patch-boxes, which were, in many

cases, presented by lovers to their valentines. Dainty and small were these boxes, made to be carried easily in a lady's reticule. With their delicate shades of pink, or blue, or yellow; with their decoration of tiny figures, or landscapes, or with that ancient symbolic greeting, two red hearts pierced by an arrow; with their little inscriptions,

"Love the Giver"

"Alas love's dart "The farther apart
Gone in my heart" The tighter the knot"

patch-boxes tell their own story. But the story of the knobs will best be told for them.

Battersea knobs were made in two distinct shapes, round and oval, and rarely exceed three and a quarter inches in diameter. They were produced by first enameling a small disc of copper in white. This copper disc had a slightly up-turned flange, and the small white crystals of dry enamel, or what appeared to be very fine white powder, were poured into this copper casing and smoothed off to give a slightly convex shape. The copper disc was then carefully placed, with others, on racks in a kiln, and was fired to melting heat, a process usually requiring from two to three minutes. When taken from the kiln the hard enamel surface was ready for decoration.

This was the next process. We find an extensive variety of designs used: the Sheraton or Adam urn, which was undoubtedly a popular one; landscape designs in delicate

*That these knobs were actually produced in Battersea seems doubtful. The majority of those which we encounter are quite evidently from the closing years of the eighteenth century and the early years of the nineteenth. The Battersea factory of Stephen Theodore Janssen, however, appears to have been established in 1750 and to have failed some six years later. It endured long enough, however, to develop the manufacture of boxes, bottle-markers, candlesticks, and various other articles of copper covered with decorated enamel. The workmanship of such examples as can reasonably be attributed to the Janssen works is certainly superior to that exhibited in the delightful mirror knobs here discussed. These may have been produced at Bilston in Staffordshire, or perhaps even in Liverpool.

Litchfield, in his *Antiques, Genuine and Spurious*, makes the sensible suggestion that many of the lesser eighteenth-century enamels of England may quite well have been produced in small, independent shops, employing not more than two or three hands each.

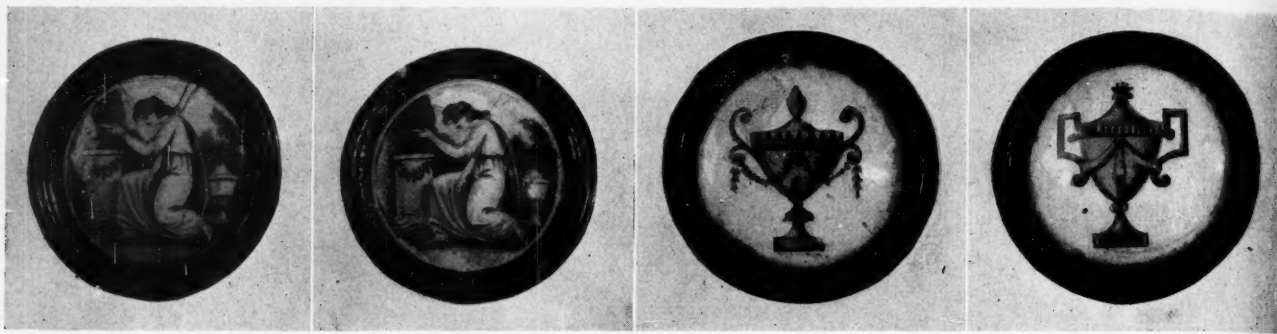


Fig. 2 — BATTERSEA KNOBS IN BLACK AND GRAY (eighteenth century)

These may be mourning knobs. They date probably between 1780 and 1800. The mourning figure offering sacrifice in the first pair is worth comparison with the female figure in the eighteenth-century bookplate shown in *ANTIQUES*, Volume I, p. 171. The second pair is very choice in its delicate refinement. Both pairs of knobs are good examples of transfers from copper engraved plates.

spring, summer, and autumn tints; portraits of beauties in poke bonnets as well as in the familiarly known Gainsborough type of headgear; historical personages and emblems, "George Washington," "The eagle and stars," "Lafayette," "Lord Nelson," "Lord Nelson's Flagship"; but we find that only the earliest kinds, those bearing the Sheraton urn and some of the landscape designs, were entirely painted by hand.

Those that were made after 1800 were, in the majority of cases, decorated by a transfer or decalcomania process, hand coloring appearing only in the important parts of the subject, to accentuate the headdress, the eyes, or the lips of a figure subject, or to bring out more vividly the paler tints of landscape designs. The same is true of the knobs decorated in the sepia, or grayish black, tints; very little hand coloring was put on them. It is reasonable to assume that these little ornaments were sufficiently popular to find a ready market, so that the transfer process was resorted to as a means of securing large production at low cost.

After painting, the enamelled disc received a second application of heat, which gave an added glaze to the surface as well as greater brilliancy to the applied colors. When finally decorated and fired, discs were mounted on a convex iron back with its centre perforated and reinforced with a collet that firmly held a brass turned shank, one and three-eighths inches long, which was intended to support the looking-glass frame. The shank terminated in an old-time iron screw. The face of the knob was then framed with a delicate border of thin brass, patterned

much after the manner of all brass trimmings of the period. The beaded frame, of Sheraton influence; the upturned, raised bezel, with its distinct rows of depressions terminating in a half-round delicate flange, and the perfectly flat edge, with its hand-tooled cross-hatching, indicate some of the styles used.

There is another style of mirror ornament distinctly of the same school as the enamelled knobs and exhibiting the same general construction and method of assembling, yet different in one respect. In place of the enamel disc there occurs a fine aquatint or engraving, usually hand colored. This delicately colored print is protected by a very thin convex glass slightly higher than the enamel disc. The brass framework, however, is identical and shows that the period of manufacture was the same as that of the enamelled knobs.

Today these enamelled knobs are frequently found cracked—in some instances with the enamel entirely chipped off—and the decoration marred, not because of their faulty construction—for with care they were made to last indefinitely—but because of rough usage. Impatient persons, ignorant of the fact that this decorated glazed surface is breakable, have sometimes inflicted blows of the hammer when an iron screw, perhaps rusted, has refused to turn in the plaster. Yet a cracked knob is not a knob destroyed. Even the damaged ones should be preserved, for, unless they are too badly hurt, with care they may be touched up, and if not made perfect may yet be preserved.

The collector of the beautiful, somewhat handicapped

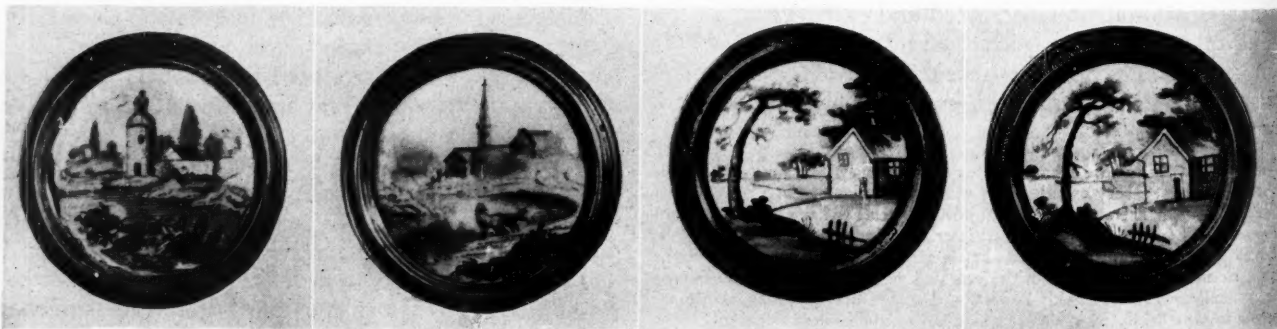


Fig. 3 — BATTERSEA KNOBS (probably eighteenth century)

The first pair, showing in the two knobs a continuous single landscape, illustrates the use of a transfer pattern which has been hand-colored in cheerful but delicate tints. Note the up-turned flange bezel of the frame. The second pair properly belongs with a mirror whose upper panel is decorated with a bright landscape. Here the design is applied entirely by hand, the red-roofed house, light green background, and autumnal tree producing a lively color effect. These two knobs have a diameter of $3\frac{3}{4}$ inches—unusually large. The frames are hand tooled.



Fig. 4 — BATTERSEA KNOBS (late eighteenth and early nineteenth century)

The first of these exhibits a style suggestive of the French Revolution. The second, "Hope," appears to be dedicated to marine adventure. The last two knobs are quite delightful hand-tinted engravings mounted under glass. The sports costume worn by the fisherwoman in number three will appeal to the irreverent modernist.

for lack of space, either in a modern apartment or a small country house, will find these tiny rarities very satisfying; for they lend themselves charmingly to decoration in ways other than that of their original usage as mirror ornaments. Placed with prized porcelain or "best china" their delicacy of pattern and subtlety of coloring enable them to hold their own with Lowestoft, Bristol, or other pieces of their period. They serve well, too, for suspending looking-glasses or small picture frames, with appropriate cord and tassel. I have seen them arranged in a cabinet made from the case of a Connecticut shelf-clock,—one with its works and divisions removed and the space thus gained lined with dark velvet as a background against which these mirror ornaments were screwed into position.

Battersea knobs are not easy to find. They were made long ago; they were small and easily lost; many likewise were destroyed by ignorant handling, yet noteworthy collections of them are being made. The joyful possession of even one pair stimulates the ambition to own more.

Now just a word as to the brass and the glass opalescent ornaments that followed directly after the popularity of the enamelled knobs. The brass knobs were patterned after the brass pulls used for furniture; in fact, many were of the same design. More decorative are the opalescent glass knobs, with shank or support of pewter instead of brass. They are late, and, therefore, easily found. In date they belong to the time of our glass cup-plates. Undoubtedly they were made at the same glass factories. But brass knobs and glass knobs are at a sufficient remove from those of Battersea to be worth, some time, a separate discussion.

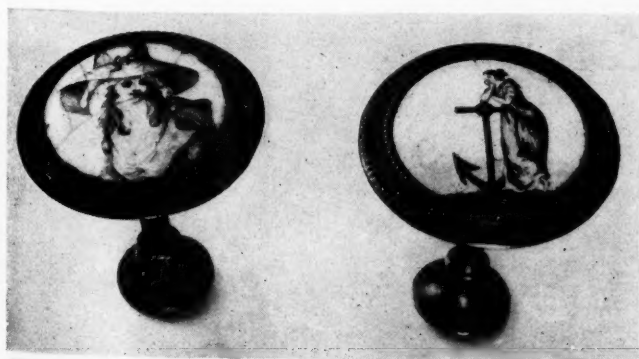


Fig. 5 — BATTERSEA KNOBS AND MOUNTINGS

Photographed to show the shape and general placing of the shank. The screw-ends are hidden.

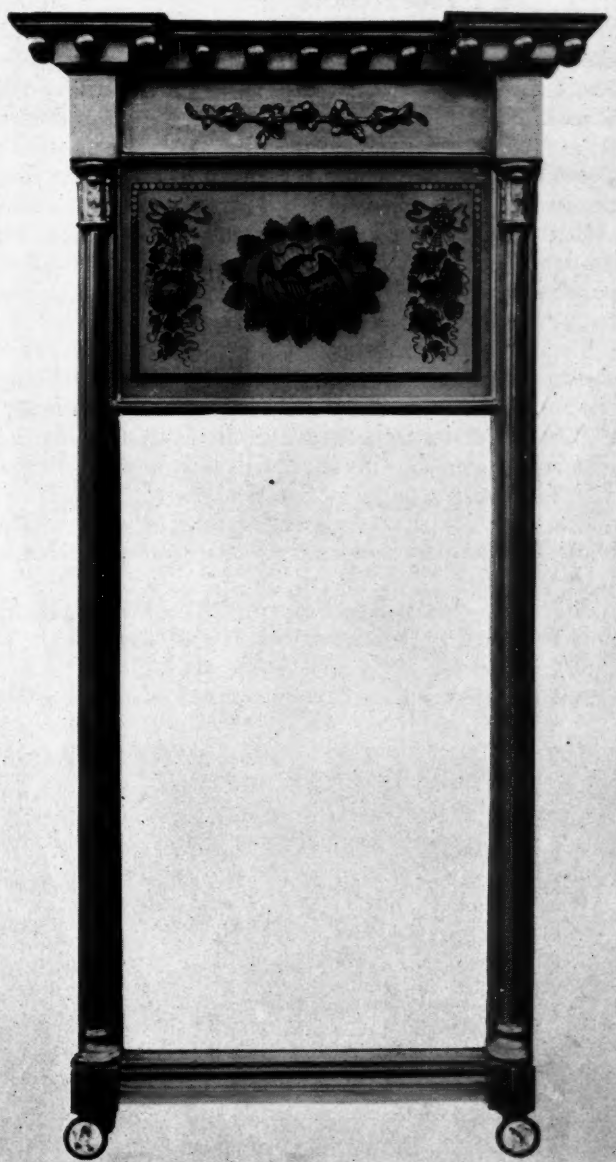


Fig. 6 — MIRROR AND KNOBS

The proper position for these knobs is probably directly under the columns as shown here. In the mirror illustrated provision for fitting to knob shanks has been made by the manufacturer.

Chests of Our New England Grandmothers

By MALCOLM A. NORTON

Illustrations from chests in the author's collection

CHESTs have been in use for many centuries; and until about 1750 they were a principal article of furniture in every home; and nearly every family owned a number of them. Hardly a bride but had a wedding chest, or chests, varying from the simplest types made of pine to those of great beauty of design and elaboration of workmanship. Those with the initials of the bride and the date of her wedding are held in highest esteem by connoisseurs and collectors of antiques.

In some families, the parents of a daughter would have a chest made for her, occasionally as early as her second birthday. Then, at odd times, the things suitable to go into the chest would be made; and, as the child grew older, she would add to it her own handiwork. Such chests were called "dower chests," just as our young ladies of today call their decorated cedar boxes "hope chests." Study of the Colonial marriage records leads to the belief that few of the owners of the dower chests failed to realize their hopes.

But not all chests were wedding or dower chests. These convenient receptacles were used by all persons and for all purposes until the advent of chests of drawers and of highboys caused a decline in their popularity.

To a collector of American antiques an English or foreign-made chest offers little of interest. It is not difficult to tell an American-made chest from those brought into this country. American chests are made from a light-colored oak, sometimes showing a reddish tint, and the tops are, with few exceptions, of native pine. English oak is much darker in color than American oak, and age gives it a blackish look very unlike the color that American oak takes with age.

American chests, however, particularly such pieces as may be traced to Plymouth or its vicinity and to the half century between 1630 and 1680, are among the most eagerly sought and most highly prized examples of early

American handicraft. Those dating from the latter end of the seventeenth century are but little less esteemed. Since the beginnings of New England in 1620, the conditions of American life and the fashions in American furniture have undergone so many and such rapid changes that we are fortunate in finding a few pieces that we know were made in America by the brave English emigrants who landed on Plymouth's Rock.

Of these chests, some of which display markedly high quality in design, wood carving, and cabinet work, there can have been comparatively few makers. That fact accounts in part for a fairly easy classification of the chief types, some of which are illustrated and described in the following notes.

Figure 1. This oak and cedar panelled chest is an authentic Pilgrim piece and is unusual in that it has four end-to-end drawers, instead of two long ones extending across the front. In so far as I know, it is the only piece of its kind and time with drawers so arranged. Samuel Storrs, who came from England to Barnstable, Massachusetts, in 1663, was, it appears, the first owner of this chest, although it may be that he purchased it from some family which was leaving Plymouth Colony at that time; for I believe it to have been made between 1630 and 1650.* This Samuel Storrs left Barnstable in 1698 and settled in Mansfield, Connecticut, where he died in 1719. In his will he left this "old chest with drawers" to his son, Samuel Storrs, Jr., and it remained in the Storrs family until it was added to my collection. The centre panel with its double arch and keystone makes the chest a particularly handsome one.

The little oak and pine box on top of this chest is called a Bible-box and was used to hold the family Bible, a rare and expensive book in those days, and carefully kept.

*This chest is published in *Nutting's Furniture of the Pilgrim Century* where it is ascribed to the period 1660-80.—Ed.



Fig. 1 — PILGRIM CHEST

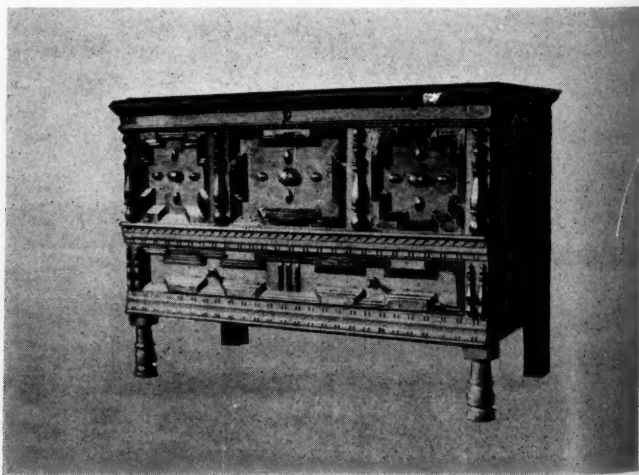


Fig. 2 — PILGRIM CHEST



Fig. 3—SUNFLOWER CHEST

Figure 2. This small chest is an unusually beautiful one for its size. The turned feet in front are distinctive; each is of the same piece with its corner post. The chest is of oak and pine, and the mouldings are painted red and black. It was undoubtedly made on the Massachusetts shore, possibly close to Plymouth.

Figure 3. This is an example of the famous Connecticut sunflower chest, so called because of the three sunflowers carved in the centre panel. It is considered the choicest of chests by many collectors. Such pieces are usually made of beautiful quartered American oak, with the top, back, bottom, and the bottom of the drawers of native pine. All these sunflower chests appear to be the work of one man, or possibly of father and son; for the greater number vary in size by less than half an inch, and the drawers of one will fit nicely into almost any other. The small mouldings of pine around the panels and the drawers of these chests are generally painted red, while the spindles and the bosses are painted black.

I never heard of a sunflower chest with a date, initials, or any mark by which to identify the original owner or maker.

There are between fifty-five and sixty known sunflower chests, some with no drawer, others with one drawer, but the greater number with two drawers. They were made in or near Hartford, Connecticut, where about twenty are still owned by collectors.*

Because of the great number of these chests, I consider the Pilgrim chest such as that shown (Fig. 1), more desirable and more valuable. I know of only six high-class Pilgrim chests.

Figure 4. This is a Connecticut chest with two drawers, made very much like a sunflower chest, the two side panels, particularly, resembling those of the sunflower type. It also has large applied spindles. The centre panel is left uncarved and painted with a vine and leaf design, together with the initials "A. S." and the date "April ye 15th 1704," painted in.

*A similar chest is illustrated in Nutting's *Furniture of the Pilgrim Century*, page 15. Of the two the one here illustrated displays a little more refinement in the detail of the spindles or drops. There are also slight variations in the carved design. Similar chests are illustrated by Lockwood, *Colonial Furniture I*, page 33. Nutting suggests that there may be some fifty to seventy sunflower chests in existence.—Ed.



Fig. 4—TULIP CHEST (variant of 3)

This chest is unique, as I know of no other that exhibits carving and painting across the front, together with applied spindles.†

Figure 5. Of the carved oak chests this type has been most frequently found. About 1880 a Hartford collector discovered one of these chests in Hadley, Massachusetts, and, not knowing what to call it, as he had several other chests, he always referred to it as "my Hadley chest." Thus it became known by that name.‡ When collectors first began to pick up old chests they were known simply as wedding chests, or old or panelled chests, but in time various collectors have used the names Hadley, Sunflower, Connecticut, Pilgrim, and Guilford, to distinguish one type from another.

†Published also by Nutting, page 16.

‡A number of chests of this type are illustrated and described by Nutting. To the student of ornament they are likely to offer greater perplexity than will any of the other types. The carving, on analysis, proves to be a rude simplification of the tulip pattern. But the nature of any such simplification is always significant of other influences, either visual or unconsciously inherited. The racial affiliations of this decoration appear to be with the ancient European stock whose distinctive artistic expression we may encounter in the flat carvings of old Tyrolean woodwork, the elaborate interlacings of Norse design, and in Celtic manuscript ornament previous to the eleventh century. Why should there have been an outcropping of this in the Connecticut River Valley of Massachusetts at the far end of the seventeenth century?—Ed.

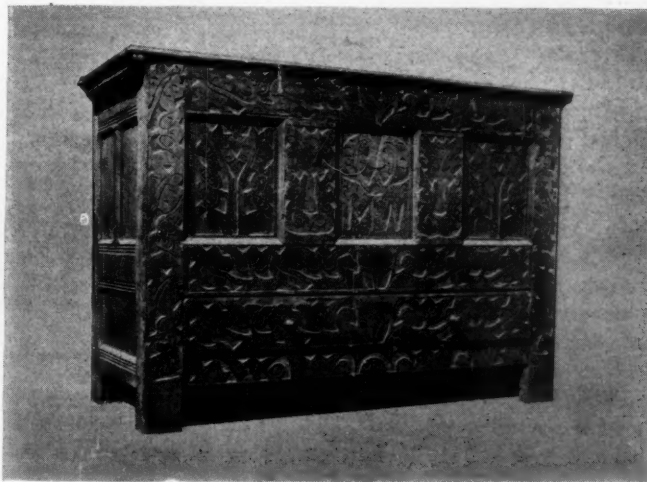


Fig. 5—HADLEY CHEST

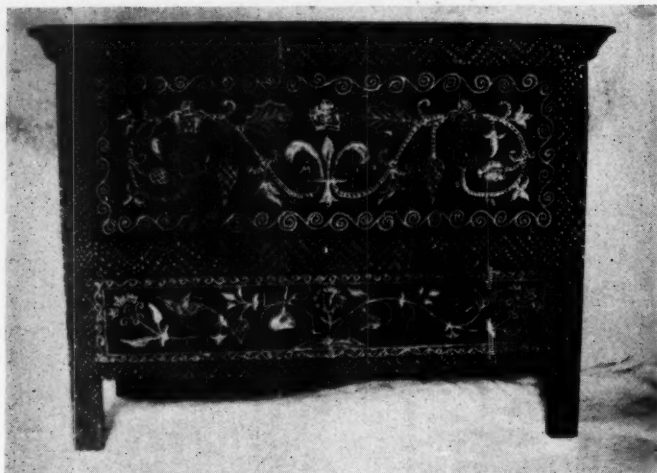


Fig. 6 — GUILFORD CHEST

It is safe to say that there are about seventy Hadley chests, found mostly in Massachusetts and Connecticut.

In color many of these chests were left untinted, but some have been found with the carving colored red and the sunken ground colored black. It is to be remembered that the colors used to decorate the old chests were usually red and black and that the intermingling of the two was used in various ways.

Figure 6. This is an oak frame chest with tulip wood panels and top. Unlike the other types of chest, which have three panels in the front, this has one large panel in the front, and one on each end. The entire chest is covered with a ground coating of dark green paint, decorated with a scroll design in white, which borders the large panel on the front as well as the end panels and the drawer. The entire framework is covered with white dots.

The artist has embellished the ends of the chest with a large pheasant in different colors. On the drawer front are scrolls and conventionalized flowers. On the large panel in the front occurs a symbolic design painted in yellow, pink, white, and red. Here are the red rose of England, the fleur-de-lis of France, the thistle of Scotland, and above each one a crown.

The mother of Charles II of England was Henrietta Maria, daughter of Henry IV of France, and when Charles came to the throne of England, in 1660, he was received with great demonstrations of joy by the people of England, while the people of France looked to him as their friend. At his coronation his way was strewn with flowers; and in the House of Lords the Earl of Manchester welcomed him as "the desire of three kingdoms, England, Scotland, and France."

But we know how soon he was out of favor, and proved one of the biggest scoundrels England ever had for a king. We can only suppose that some ardent Loyalist, living in or near Guilford, Connecticut, about 1660, made all the pieces with this design, and the others quite like them; for they are made, for the most part, of white or tulip wood, and all came from Guilford or its vicinity. So far as I know, they have not been found anywhere else.

It seems unlikely that any one living in a Connecticut colony would paint the fleur-de-lis on any piece of furni-

ture built much later than 1660, for the hatred which developed toward Charles II, and the fact that his reign was ended, and James II was on the throne by 1685, argues against such symbolic paintings at any time much later than the coronation year of 1660. There exist only about eight pieces showing this design,—one a six-leg highboy. This last is a very surprising piece, for all the books tell us that this type of highboy dates from near 1700. I am inclined to believe that the six-leg highboy, together with all similar pieces, has been placed forty years too late.* Be that as it may, the pieces painted with this design are now generally called "Guilford" pieces and "Guilford" chests.

These notes by no means cover all the types of seventeenth-century American chests, but they do suggest the major classifications. Now a word as to the treatment of these and other early pieces.

When a piece of the early period is found, do not attempt to restore it or to make it look clean. Leave it just as you find it; especially an old chest. Such pieces are more interesting and much more valuable in the condition in which they are found.

If there are parts missing, that does not really matter, nor do a few missing parts seriously reduce the value of a piece. Add, if you must, only such parts as are absolutely necessary, but it is much better to omit restoration. A coat of paint that has been put on in recent years should be removed, but first consult an expert as to whether the paint is modern or part of the original color of the piece; this is important.

Never use lye, ammonia, soda, or hot water in any way. Nine times out of ten, the average cabinetmaker will spoil an old piece by improper treatment in removing old paint. Never use a plane, scraper, glass, or sandpaper to clean a piece. Be patient; use all the paint remover necessary to clean it and to show all the beautiful grain in the wood, if it is of quartered oak; then stop. Do not use anything else, no shellac, varnish, oil, or color of any kind; for everything you do will detract from the quality and value of your possession. Collectors want to see their purchases in the condition in which they were found.

This, of course, should not be taken too literally. There is no great satisfaction in filling one's premises with disfigured and broken down articles of old time furniture. Individual taste and feeling must enter somewhat into the treatment of heirlooms—inherited or purchased.

*This is an interesting suggestion. Yet it might be that these decorations were continued by an unreconciled Carlist for some years after the advent of the protestant William of Orange.

Here again the source of design constitutes an interesting question. In this case, it seems entirely safe to ascribe the inspiration for this painted design to communion with contemporary English embroideries.—Ep.



Fig. 6 — SIDE VIEW

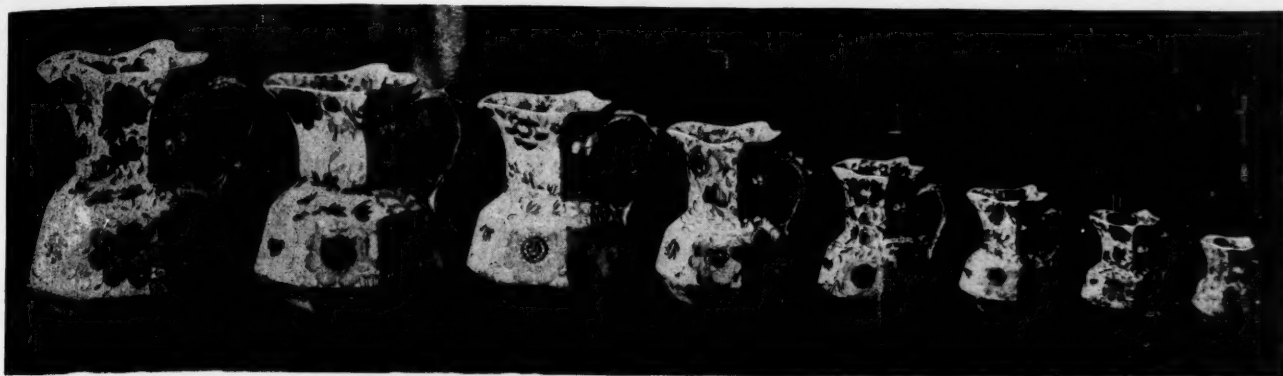


Fig. 1 — FROM CLARET PITCHER TO CREAM JUG (about 1815)

A row of examples of Mason's "Ironstone China," decorated in red and blue on a white ground. The business of the Mason family was sold in 1851, but the works still continue and produce many of the old patterns.

Antiques Abroad

Among Other Things: The English Nightingale vs. the American Thrush

By AUTOLYCOS

LONDON: In London at the opening of the season, when one fashionable function follows another, a mild heat wave has added brilliance to the early summer. The Royal Academy and other picture shows have attracted American visitors and the world renowned spectacle of the classical Derby race with its course on Epsom Downs offered a popular attraction. Americans have thronged London; at the theatre, at the opera, in Hyde Park, the transatlantic note has been welcome.

As I write, I have before me over fifty catalogues of sales of antiques which have been conducted in London

within a month. Some of the sales extended over three or four days. Nor were any of them mere village dispersals. Here are fine really authentic treasures, not all of equal value, but few that are meretricious. Many of the sales represent the breaking up of collections of old English families, and others are the natural sequence to the decease of well known collectors. In a measure the interchange of objects of art in England is perennial. Auctioneers, during twenty-five years practice, see the same objects appearing again. This is a factor which adds to authenticity. Certain pictures and certain well known tapestries and pieces of furniture are thus virtually hall-



Fig. 2 — ENGLISH HALL CHAIRS (1814)

These oak chairs with coats-of-arms in colors are no longer used in private families. The usage continues, however, in municipal companies, and in the universities. From the standpoint of design, the middle chair is perhaps most interesting. The ugly Gothic treatment of the third chair is, for the date, worth considering.

marked. But with American buyers recently so much to the fore, the possibility that many familiar examples will again join the procession at a later date is increasingly remote. Mr. Phillip Rosenbach of Philadelphia and New York, who spent over £20,000 on books alone at the Baroness Burdett-Coutts sale, says: "There is a great deal more stuff in England than will ever go to America." And he went on to remark that he would not be surprised to "see the tide turn, and some of the things come back again."

Among the American invaders is an American ornithologist, Mr. Gilbert Pearson, president of the National Society of Audubon, who has made the journey to hear the nightingale and the cuckoo. His pronouncement is that he is not sure that he does not prefer the song of the thrush. This reminds me that, recently, some rare books on birds have been sold at Messrs. Sotheby's in London. *The Birds of Europe*, five volumes with 449 coloured plates, published in 1837 realised £90, *The Birds of Asia* brought £125, and the *Birds of Australia*, £165, all by that renowned authority, J. Gould.

At the end of May at Christie's a small painting by Corot in size 25 inches by 15 inches, from the collection of the late Lord Mountstephen, depicting a young girl *en promenade* fetched £3150. In the same sale rooms, a week later, Sir Joshua Reynolds' canvas of the Ladies Annabel and Mary Jemima Yorke brought £8400, and four Vandyck portraits realised £27,630: Countess of Southampton, Marquez de Leganez, Mme Kirk, and Lord Wharton. Five Queen Anne chairs sold for £1425, at Messrs. Puttick and Simpson's; part of the spoil left by the fugitive financier Mr. Gerard Lee Bevan, whose portrait has been circulated to all the European police. He had a pretty taste in Chinese porcelain but did not specialise in balance-sheets.

Prices can by no means be said to be diminishing for fine works of art in all fields. Take a collection of snuff boxes and similar objects formed by Marshall Hall, the great English advocate. A good number of foreign dealers and amateurs turned up at Messrs. Sotheby's at this sale, and Queen Mary was one of the visitors. A *bonbonnière* of Sèvres porcelain decorated with paintings by Dodin after Boucher, only 3½ inches long by 2 inches high, reached the fabulous price of £4000.

As great houses are being given up, much superfluous

furniture is being discarded. Here is the opportunity for the small collector. Hall chairs are now coming into the market with the coats-of-arms of the former owners painted on them. These styles can be identified by reference to old design books, and the illustration shows certain styles prevalent in England in 1814.

* * * *

An interesting class of Staffordshire pottery is exemplified in what is known as Mason's Ironstone China. It is really stone ware and is comparatively heavy in weight, owing to the use of ground flint and ironstone slag in the body. The colours are red and blue and affect a Japanese character. They were made somewhat after 1815 by the successors of Miles Mason. The large ones were used as claret jugs: the smaller sizes as cream jugs.

It is said that this ware imported for use on the Continent of Europe did more damage to the French potters in their export trade than did Nelson's fleet. It has been very popular in England ever since, is much collected, and is still being made today. But old examples appeal to the collector, and a complete series of this old octagonal form is a desirable addition to the china shelf. It bears an oval blue stamp in a scroll at base "Mason's Patent Ironstone China." In *ANTIQUES* for March I wrote concerning John Raphael Smith, possibly the most eminent mezzotint engraver England produced. He was born in 1752 and died in 1812.

He engraved plates after Sir Joshua Reynolds, Romney, Lawrence and other portrait painters, but he is especially great in his colour prints after George Morland's gallery of English rustic scenes and characters. But his own drawings are quite delightful and just now bring tall prices. I illustrate one not generally known, entitled *The Promenade at Carlisle House*. This is in Soho Square, and American visitors can pay a pilgrimage to Soho Square and see to-day the fine Adam-fronted houses of the time of King George, the Farmer King.

The plate depicts King George III with his wife and family. He is sitting in a Chippendale chair, while the Queen and one of his daughters are standing. This portrait of the obstinate old monarch, who spoke broken English, is a little more plebeian than that on the coinage of the time. The heavy mouth with its broad uncouth lips is particularly noticeable. It has been passed on, by inheritance to subsequent members of the royal family.



Fig. 3 — THE PROMENADE AT CARLISLE HOUSE

From a drawing by John Raphael Smith who, while chiefly known as an engraver, accomplished some very attractive work on his own account.

Current Books

Any book reviewed or mentioned in ANTIQUES may be purchased through this magazine. Address Book Department.

CHATS ON ROYAL COPENHAGEN PORCELAIN. By Arthur Hayden. New York: Frederick A. Stokes Company. Price \$4.00.

OF this book there are three editions. The first was published in 1911 in *de luxe* form, with 5 colored and 104 black and white plates. This is now out of print. At the close of the war, another popular edition, reduced in size and price and lacking some of the earlier illustrations,—those in color particularly,—was brought out. Recently another and similar edition in the "Chats" series has appeared. A German edition issued in Leipzig in 1913 is still in print.

The *Encyclopedia Britannica* of 1911 pronounces Royal Copenhagen to be the leading porcelain factory in Europe today. Its fine products are being purchased by museums and by private collectors. Mr. Hayden's book, therefore, was, and still is, timely. It represents much study, special trips to Denmark, and the listing of selected photographs. It carries illustrations of pieces as well as carefully collated reproductions of marks. In treatment it is lively, picturesque, and enthusiastic. But since the evidence is spread generously under the eye of the reader, the latter is privileged to agree or disagree intelligently,—an unusual privilege as publishing goes.

Perhaps the best and most conclusive commentary that can be made upon the work as a whole is that the reading of it produces an immediate and very strong desire to examine the Royal Copenhagen product at closer range. That implies, of course, that the book is dynamically interesting. It holds during the lecture, and, at the same time, stimulates to adventurous quest. This pleasing situation is due, it must be admitted, less to antiquarian considerations than to a sympathetic curiosity developed from Mr. Hayden's evident affection for the modern Royal Copenhagen ware.

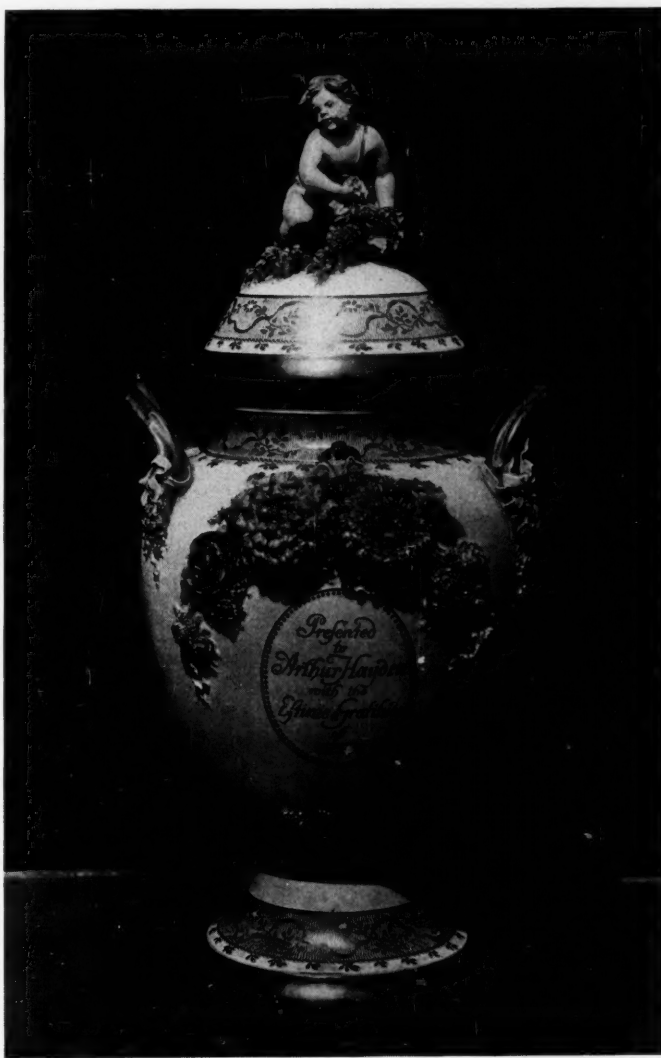
The history of most European porcelain factories which date from a century and a half ago, is one of severe labor, brief triumph and early demise. The latter-day effort of such as have survived the vicissitudes of time and change, or have been re-established, is frequently that of an imitative harking back to traditional eighteenth-century designs.

The Royal Copenhagen factory has from the outset been forward looking. That characteristic makes its products today distinguished and distinguishable. It came into being in response to

the same impulse that set other factories going in many European countries during the eighteenth century. To rival the porcelain of China had been the dream of Europe from the earliest days of trade contact with the Orient. Imitation porcelain had been produced in Italy as early as 1568. The soft paste factory of St. Cloud dates from 1695; the great factory of Sèvres from 1756.

It was the fortune of the German Böttger, alchemist and empiricist, to penetrate the Oriental secret of true porcelain in 1709, and to give the royal works at Meissen the benefit of his discovery. The fact of his achievement became known long before his methods were unravelled. The first was published as widely as the recent news of a German discovery of artificial gold; the second was guarded as jealously as the princess of a fairy tale. And it as inevitably escaped.

Böttger's discovery helped to stimulate porcelain manufacture and its accompanying investigations and experiments whether in production of the native European soft paste, or of the Oriental type of hard paste. Royalty and nobility were interested; they became patrons of factories through heavy purchases of fine ware; occasionally founders through actual grant. It was in conformity with something very like a fashion that Frederick V of Denmark determined to have a factory of his own. A royal factory was accordingly built; but little was produced until a French potter, Louis Fournier, was called to take charge. This was during the period 1760-66. The early work, what little of it survives, shows the French manner in both paste and decoration. The death of Frederick and the departure of Fournier put a qui-



etus on the brief undertaking.

The revival of the art of porcelain manufacture in Denmark and its endowment with vitality sufficient to carry it through many tribulations into present-day prosperity and influence must be credited to a native Dane, Frantz Heinrich Müller, an apothecary's apprentice, who devoted all his leisure to the study of botany, mineralogy, and metallurgy. It was his ambition to re-establish the manufacture of porcelain in his native land. In 1775 his efforts were crowned with success. Under the royal patronage of the Dowager Queen Juliane Marie, the old factory, which Fournier had vacated, was rehabilitated, and, at the suggestion of Her Royal Highness, the Royal factory trade-mark was



adopted; three parallel wavy lines—always in blue—representing Denmark's three waterways. That became forthwith, and remains today, the mark of Royal Copenhagen porcelain.

Müller's accomplishments were manifold. He was untiring in the investigative, or scientific, side of the factory's development; he made the important business discovery of the value of stock patterns for volume production and

wide distribution; and at the same time he pushed the development of those rich and artistic designs without whose leavening influence a porcelain manufactory tends quickly toward commercialized ugliness.

The list of painters and modelers employed by the Royal Copenhagen factory during the Müller régime is a long one. They produced overglaze polychrome decorated porcelain, some of which suggests the English wares of the time, some of which seems more nearly related to Continental types. An illustration accompanying this review shows an excellent reproduction of the dedicatory type of Royal porcelain of this period.

The stock pattern underglaze blue and white ware, mostly with salmon scale border and showing a frail flower pattern based on Oriental motifs, is familiar today as a much-used table pattern. Some of the earlier types of this blue underglaze illustrated in the major edition of Mr. Hayden's work display considerably more charm of naïveté than do those which carry the now pretty thoroughly standardized pattern. They are rare enough to be worth searching for.

The retirement of Müller in 1801 was followed by a period of gloom. The early years of the nineteenth century were not auspicious ones on the continent of Europe. Mr. Hayden considers this the period of decadence in the Royal Copenhagen ware. Perhaps the bisque re-offerings of Thorwaldsen's sometimes stupid simultaneous capitulations to naturalism and classicism are indicative of this. Yet, in turning the pages of illustrations, one finds, a distinct satisfaction in encountering the rather uninspired, yet academically workmanlike, decorations of the 1830-40 period. They are less laborious, but decoratively more to be commended than the famous "Flowers of Denmark" series of the Müller régime.

What Mr. Hayden calls the "modern Renaissance" begins in 1883 under the inspiration of Philip Schau, and the immediate art directorship of Arnold Krog. This period displays the interesting phenomenon of modern scientific investigation applied consciously and directly to widening the ceramic artist's field of expression, by giving certitude to his media.

The products of this recent period Mr. Hayden discusses *in extenso* and with copious and well-chosen illustrations.

There is first, for the average interest, the continuation of the underglaze blue stock pattern.

Second, there is the further development of underglaze pictorial decoration in a restricted palette of delicate grays, pinks, greens, and blues,

with which most of us are fairly familiar. In the same category are to be reckoned the delightful small figures of human beings, animals, and birds, colored with equal restraint and delicacy.

Opinions will differ as to the beauty of the underglaze pieces of this period. Much of judgment will depend upon whether any particular piece is to be viewed as a work of art, or concretely and specifically in relation to the problems of home use and home decoration.

The decorative subtlety of some of the Royal Copenhagen underglaze plaques is extraordinary—those particularly which display the artist's reverence for the best of Oriental pictorial tradition. In the form of vases and similar receptacles, the modern suppression of elegance in favor of prompt improvisation is occasionally disturbing. But there are charming exceptions.

For the figure subjects in underglaze color it is difficult to find other than praise. For the most part they display an unerring sense of the proper use of the medium, an accurate yet gently

amused view of nature, and an extraordinary ability to make the precisely just compromise between imitation and decorative license.

It is in the so-called crystalline glazes that the application of modern science to the ceramic art is most obvious. These rare glazes, which under heat appear to unfold in form of patterned crystals, are not unlike the tracery of Jack Frost on the window pane, yet more poignant in effect because yielding jewel-like color to the play of light.

And recently the Royal Copenhagen factory has begun the making of earthenware,—a decorative faience of ample proportions and a vigorous decoration, which makes it suitable for use where effects are sought more sturdy than those expected of porcelain.

From the standpoint of the collector who likes to exercise his talents selectively among modern varieties rather than avidly among antiquarian rarities, Royal Copenhagen ware evidently offers fascinating opportunities. Enthusiasm, the beginnings of knowledge, and invaluable sources of reference information he will derive from Mr. Hayden. Thus fortified, he may forth fare on his own account and be sure of much enjoyment along the way.

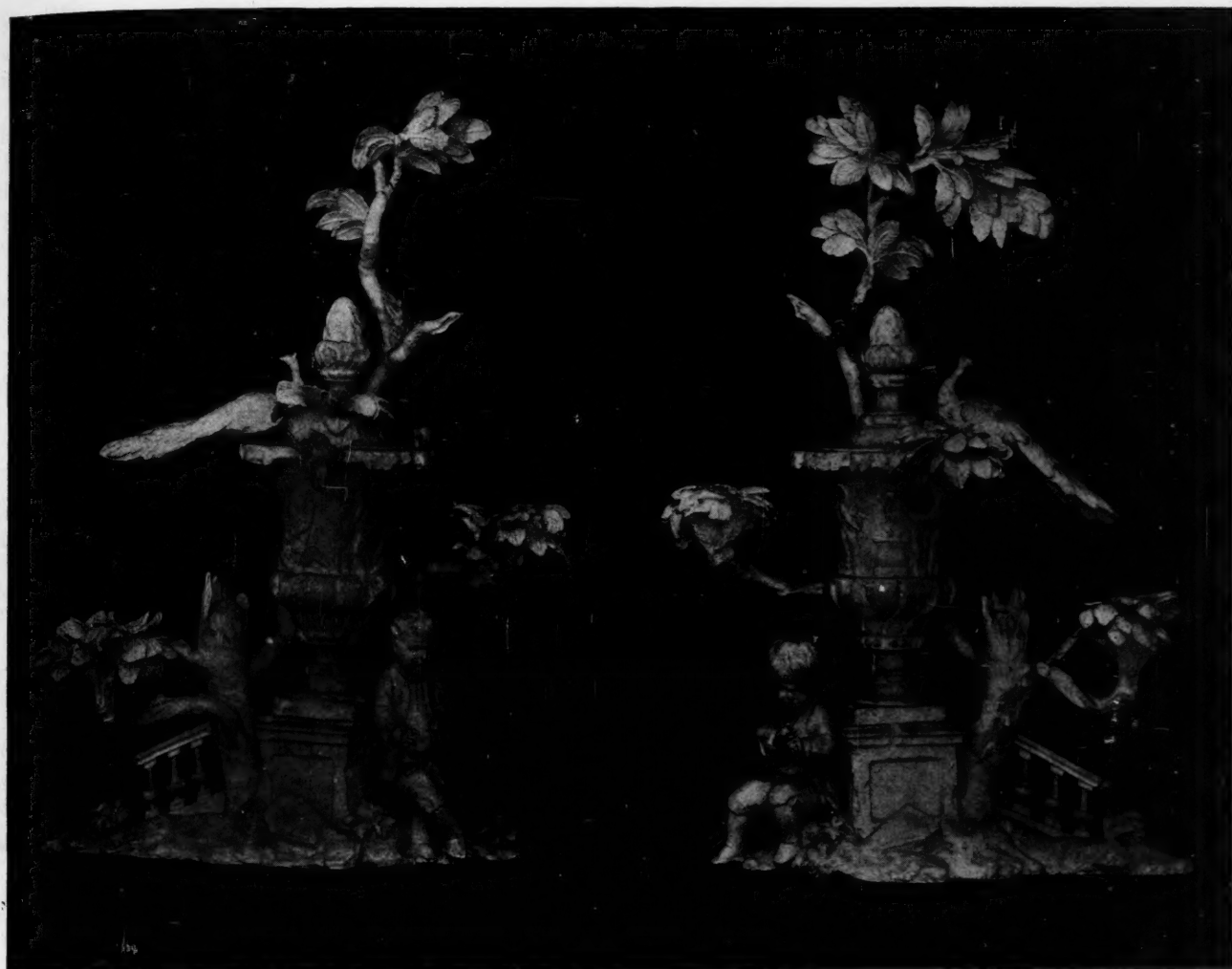
The illustrations accompanying these notes are, with the exception of the first, taken from the *de luxe* edition of *Royal Copenhagen Porcelain*. The first is a presentation vase. It is a typical piece and in pattern closely follows eighteenth century prototypes.

The plaque showing pine tree and snowy mountain exhibits the underglaze pictorial treatment at its best,—decorative rather than representative, and with material and method each respected in relation to the obtainable result.

The vase whose decoration suggests drooping wistaria, or the soft fingering of maiden hair fern, fairly exemplifies crystalline ware, the fine flowering of the struggle between heat and the structure of cunningly compounded glazes, in the secrecy of the fiery furnace.

As for the polar bear, he is quite competent to speak for himself.





CARVED WOOD CANDELABRA (eighteenth century)

The Home Market

Two Youthful Gods of an Indoor Garden

By BONDOME

ANALOGIES to the delightful figures here illustrated are not extremely difficult to encounter in the field of textiles and ceramics. But of counterparts I have found none, though there must be others not entirely unlike them still surviving. Perhaps I should confess to no very diligent search.

But, to begin with, these absorbed youngers, occupied gardenwise in the shadow of renaissance classicism crowned with peacocks, are of carved wood,—pine in fact, painted bisque white. They are 22 inches high and 16 inches wide. Quite evidently they were originally designed as candelabra, each leaf cluster concealing a cup for holding a wax light. At some recent date they have been bored and wired for electricity. They look almost unmistakably English.

When one unexpectedly bumps into an alluring bit of eighteenth-century English wood carving, the easy and obvious thing to do is to murmur something about Grin-

ling Gibbons,' betimes looking as intelligent as possible. But in this instance that won't do at all. Gibbons was born in 1648, just a year before Charles I forfeited his royal head. He did his work and achieved his fame during the reigns of Charles II and James I; began to suffer decline in the reign of Queen Anne, and died in the very midst of the career of the first of the four Georges, in 1721.

Gibbons was a wood-carver whose technique is essentially adapted to the material of his work. There is no mistaking it for anything else. The little figures of our discussion are of wood, certainly; but the manner of their carving is that of a sculptor whose conceptions of design were based upon the art of the modeler in clay, not upon that of the chiseller of a non-plastic material.

It would require too much time and space to analyse the differences very far. Suffice it to call attention to the modelling of the heads of these children; the summary

treatment of the hair, the roundness of the faces, as if they had been swept into form by the deft and affectionate touch of a sensitive finger, rather than chipped a bit at a time with a tool of steel. In short, these small boys, although beautifully made of wood, were produced in an age of the sculptor in clay—the potter. Their affiliations are with the bisques of Derby or the basalt wares of Wedgwood. The point is emphasized in the fact that both figures have been pretty thoroughly covered with grayish white paint. The suggestion that they were originally destined to the hand of the gilder I view with increasing doubt. They were, I believe, either models for development in porcelain, or substitutes for that material, contrived for some decorative purpose which called for a scale rather above the usual requirement. The probability that a central member once existed so as to resolve the pair into a group of three seems

reasonable. Some may discover in the line of the balustrade and its upward continuation in the inward branches of the trees indications of use as corner acroteria for a pediment of some kind.

As for date, they belong clearly enough in a period of bucolic romanticism, more easily sensed than defined. From the position of the hands it would appear that each manikin had once been engaged in extracting melody from the oaten pipe. At a venture let us place them not earlier than 1760; and not later than 1780. With the complete material for comparison at hand, it should, further, be possible to determine actual authorship. There is too definite a characterization here, too obvious a mastery of composition and technique to be allowed to pass in unchallenged anonymity.

And they may prove Continental in their origin.

Antiques in Current Magazines

FABRICS AND TEXTILES

A MASTERPIECE OF EMBROIDERY. Gustavus A. Eisen, in the July *International Studio*. An illustration and description of a sixteenth-century embroidered tableau in high relief.

THE VIENNA HOFBURG TAPESTRIES. In the July *International Studio*. Six illustrations and text descriptive of sixteenth-, seventeenth-, and eighteenth-century tapestries released from the storerooms of the Hofburg at Vienna.

FURNISHINGS

THE SIMPLE USE OF THE PERIOD STYLES, III—TUDOR AND JACOBINE. Robert L. Ames, in *The House Beautiful* for July. Illustrated.

ADAPT YOUR FURNITURE TO YOUR HOUSE, VI—COLONIAL OF DUTCH INSPIRATION. Charles Over Cornelius, in *Country Life* for July. Sketches by O. R. Eggers.

ANTIQUES IN THE AMERICAN HOME. Walter A. Dyer, in *Arts and Decoration* for July. Illustrated. An argument in favor of American antiques for American homes.

FROM BOULE TO LOUIS SEIZE. Karl Freund, in the July *International Studio*. Illustrated. An article on evolution in furniture design seen in the works of famous French cabinet makers.

METAL

A CHAPTER OF ANCIENT CHINESE ART. Frank H. G. Keeble, in the July *International Studio*. Illustrated. A study of Taoist bronze figures.

DECORATIVE IRON WORK. Arthur W. Colton, Amy Richards Colton, in *The Garden Magazine* for July. Illustrated. This, the first of a series of articles on the history of ironwork, has to do with its origins.

MISCELLANEOUS

THE DEVELOPMENT OF ORNAMENT FROM ARABIC SCRIPT, II. Archibald H. Christie in July *The Burlington Magazine*. Three pages with drawings of examples from various sources.

BOSTON SHINPLASTERS OF THE CIVIL WAR. Malcolm Storer in July *Old Time New England*. A check list and description, with illustrations, of the paper money used during the Civil War, and now in the collection of the Massachusetts Historical Society.

TWO NOTABLE WAX PORTRAITS. Ethel Stanwood Bolton in July *Old-Time New England*. Five pages with illustrations of two wax portraits, recent acquisitions of The Society for the Preservation of New England Antiquities.

EARLY AMERICAN WALL PAPERS, PART I. George Leland Hunter

in July *Good Furniture Magazine*. A history of wall paper during the eighteenth century in America, with illustrations in color from old houses in New England.

THE FAYERWEATHER HATCHMENT. Charles Knowles Bolton in July *Old-Time New England*. Description and illustration of a framed coat of arms.

Questions and Answers

Questions for answer in this column should be written clearly on one side of the paper only, and should be addressed to the Queries Editor.

All descriptions of objects needing classification or attribution should include exact details of size, color, material and derivation, and should, if possible, be accompanied by photographs.

Answers by mail cannot be undertaken, but photographs and other illustrative material needed for identification will be returned when stamps are supplied.

Attempts at valuation ANTIQUES considers outside its province.

33. J. H. H., Kentucky, inquires concerning "a solid silver cup (or tankard), five inches high, with marks on the bottom as follows: 'Made in London, A.D., 1762, by Fullerwhite'; a shield; a lion; 'F. W.', and what appears to be an old English 'G.' It also has the word 'Marjorie' on the bottom. The side of the cup opposite the handle is almost covered with a coat of arms."

This is probably a tankard made by Fullerwhite, as indicated. The name also occurs as Fuller White. The inscription other than marks, is probably that of the donor. Marjorie was probably the recipient. If the lettering is at all like the sketch submitted this part of the marking is far subsequent to the making of the piece. The shield is the crowned leopard's head, indicating that the piece was assayed and probably made in London. The lion is the sign that the silver is of standard quality, and the old English 'G' is the date mark for the year 1762.

Examine the article on *Bookplates* in ANTIQUES, Volume I, p. 169, and see whether the coats-of-arms of the eighteenth century bookplates illustrated are at all similar to that on this cup. General idea of value per ounce of old English silver may be gathered by study of the auction notes in previous numbers of ANTIQUES. For selling, write to leading dealers in silver ware, and to museums, giving weight of piece in ounces and description. Also try the Clearing House in ANTIQUES.

34. D. C. M., Michigan, asks: Can you give my any information concerning:

(a) Nine rich pink and white plates inscribed on the back, "Moral Maxims, R. & J. Clews."

(b) The genuineness of a Hepplewhite sideboard (photograph and rough sketch of dimensions enclosed).

(c) Probable date of the snakefoot andirons, ball-top made of turned brass, on the enclosed photograph.

(d) Probable date of the tripod snakefoot table (enclosed photograph) of mahogany with a top that tips and turns on a crow's neck; diameter 36½ inches. Line of inlay about edge.

(e) Date and desirability of chairs shown on enclosed photograph.
(f) Date and type of mirror shown in photograph. What kind of knobs were used to support it?

(a) James and Ralph Clews were potters who worked at Co-bridge in Staffordshire from 1818 to 1834-35. Pink and white transfer designs are usually later than those in blue and are less likely to be listed in collector's handbooks. Hence the lack of mention of the "Moral Maxims."

(b) The Hepplewhite, or better, the Sheraton sideboard, is of a type not uncommon in Pennsylvania and southward. It seems safely genuine.

(c) Dating andirons, or any other piece of furniture, on the basis of a picture is very risky. These could have been made at almost any time from 1730 to yesterday.

(d) The form of table dates from mid-eighteenth century. Inlay of top implies later date. Quite possibly a recent piece; a recent top; or a mistaken effort to improve an old piece. Casters should be removed.

(e) These are peculiar chairs. The light wood suggests pear or apple. The form is a curiously hybrid Hepplewhite, neither English nor American; probably Italian; possibly German; worth a special photograph for further study.

(f) The mirror with its jig-sawed frame belongs in the intermediate Georgian period. If of walnut it might be set in mid-eighteenth century; if of mahogany, from 1770-90. For knobs, see article on page 74 of this number of *ANTIQUES*.

35. M. W. S., *Virginia*, would like to know about "a chair that has been in the possession of my family for over eighty years. The seat is 14 inches high; there are braces between all four legs."

In so far as opinion may be hazarded on the basis of an insufficient photograph, your chair may be classified as indicating Sheraton influence. The number of splats in the back and the fact that the legs are braced with stretchers, unusual in chairs of this type, suggest a date well within the nineteenth century.

36. F. W. R., *Pennsylvania*, wishes to know the kind of china that forms a dinner service, with the marks, "P. B. & S.," a fan, a Chinaman, "Miako," and a twisted rope. Also the name of the maker, and the meaning of the registry mark "IV, 10, 9, D. V."

The ware you mention has apparently not found its way into any of the manuals for collectors. The registry mark, by the way, is used rather miscellaneously for a number of Staffordshire wares from about 1850. Yours seems to be an earthenware bearing a made up name of Oriental suggestion, "Miako," and a pseudo Chinese pattern. The broken type of design suggests a date later than your informant advised you, perhaps in the eighties. Study types of decoration in bound copies of the art journals from 1860 to 1890 for similar arrangements.

NOTES

Referring to question number 29 from B. T. M., *Virginia*, regarding the bronze decoration on a sofa and chairs, the editor has been informed that P. E. Guerin is a present-day manufacturer and importer of metal ornaments and is conducting business at 21 Jane Street, New York City.

A clear photograph of the piece of furniture would enable its dating and perhaps the identification of its manufacturer. The piece appears to belong within the past twenty-five years.

Tourist's Guide

The following guide has been compiled and is published as of possible interest and help to collectors who, during the period of summer touring, may wish to combine visits to historical collections and to the collections of dealers whose advertisements in *ANTIQUES* have attracted them.

The list takes up those states in New England other than Massachusetts, which was considered in the July issue of *ANTIQUES*. For the material pertaining to Connecticut the editor wishes to thank Mr. Rawson W. Haddon, Director of the Mattatuck Historical Society in Waterbury. This society has on file a list of the antique dealers of the state, and in 1923 will be prepared to give information to collectors concerning the dealers, museums, old houses, post roads and important private collections in the state of Connecticut. It is from this material that *ANTIQUES* has been privileged to draw in making the following compilation.

The arrangement is by states and towns. The items noted are collections, historic houses, and advertising dealers. In the case of collections, the days and hours when visiting is permitted, and the admission charges, if any, are noted. The fact that certain houses are listed does not imply that they are open for inspection. Many of them are occupied as private residences.

For a list of dealers in Massachusetts see the Collectors' Guide, immediately following the Clearing House on page 96.

CONNECTICUT BLACKHALL

HISTORIC BUILDINGS:

THE THOMAS LEE HOUSE built in 1660, was recently purchased by the local historical society. In this town there are many other interesting buildings, including the Little Boston School.

CLARENCE H. ALLEN SELECTED ANTIQUES

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EXHIBITS:

BRIDGEPORT

BRIDGEPORT SCIENTIFIC AND HISTORICAL SOCIETY. Antiques and rare books.

HISTORIC BUILDINGS:

CORNER OF EAST MAIN STREET AND BOSTON AVENUE. PIXLEY HOUSE, built
1700. Near by mile stone of 1687.

DEALERS:

THE HOMESTEAD, 1464 Fairfield Avenue. General line.

EXHIBITS:

CLINTON

STANTON MEMORIAL HOUSE, Boston Post Road. Afternoons, 2-6, none. Old
house furnishings of the time.

HISTORIC BUILDINGS:

REDFIELD HOUSE (1706).

EXHIBITS:

DANBURY

MARY WOOSTER CHAPTER D.A.R. in County House Court, 71 Main Street.
Antiques, etc.

EXHIBITS:

FAIRFIELD

FAIRFIELD HISTORICAL SOCIETY. Antiquities and rare books

HISTORIC BUILDINGS:

BURR MANSION, the Main Street. On the same street is BENSON TAVERN, now
a private residence.

DEERFIELD ACADEMY.

MONUMENTS:

THE GREEN. Fronting the green is the SUN TAVERN where Washington stayed
October 1789. On the green is an old whipping post, used now as a bulletin
board. In the pond on the west side of the green witches were ducked.

DEALERS:

FARMINGTON

FARMINGTON STUDIOS. General line.

EXHIBITS:

GUILFORD

OLD STONE HOUSE, Whitfield Street (1639). Interesting collection of antiques.

HISTORIC BUILDINGS:

ACADIAN HOUSE (1670), Union Street.

BEECHER HOUSE (1740), HYLAND-WILDMAN HOUSE (1668), STARR HOUSE
(1665).

EXHIBITS:

HARTFORD

WADSWORTH ATHENAEUM. Daily, 10-5, none. In the building are the:—
CONNECTICUT HISTORICAL SOCIETY, 9:30-12:30, 1:30-5:30. Paintings, his-
torical furniture, manuscripts.

WATKINSON LIBRARY, daily, none. Early illustrated books.

J. PIERPONT MORGAN COLLECTION, daily, 10-5, none. Italian majolica,
French porcelain, Salt glaze ware, famous collection of Meissen porcelain
figurines, Bennington pottery, furniture, etc.

HISTORIC BUILDINGS:

CITY HALL. FIRST CONGREGATIONAL CHURCH. MARK TWAIN HOUSE, Farm-
ington Avenue. NOAH WEBSTER HOUSE, West Hartford.

MONUMENTS:

SOLDIER'S MEMORIAL ARCH. FIRST CONGREGATIONAL CEMETERY.

EXHIBITS:

LITCHFIELD

LITCHFIELD HISTORICAL SOCIETY, South and East Streets. Monday and Thurs-
day mornings, Saturday afternoons, none. Local antiquities.

HISTORIC BUILDINGS:

LITCHFIELD LAW SCHOOL (1784). GOVERNOR WOLCOTT'S HOUSE (1753).

SELDON HOUSE, North Street (1760). SELDON-TALLMAGE HOUSE (1775)

REEVE-WOODRUFF HOUSE (1773). SEYMOUR HOUSE, now St. Michael's.

RECTOR (1740). OLD CURIOSITY SHOP (1781). HUBBARD HOUSE (1833).

BUTLER HOUSE Corner North and East Streets (1792). PHELPS HOUSE,
East Street (1782). SEYMOUR HOUSE (1807). DEMING HOUSE, North Street,
designed by James Spratt (1793). SANFORD HOUSE (1771).

EXHIBITS:

MADISON

MADISON HISTORICAL SOCIETY. Daily, 3-6, 25 cents. Furniture, china, pewter,
etc.

HISTORIC BUILDINGS:

BISHOP HOUSE, Wall Street near Clinton (1690). NOAH BRADLEY HOUSE
(1680). DEACON GRAVE HOUSE (1680). CAPTAIN GRIFFON-SCRANTON HOUSE
(1759). CAPTAIN MEIGS HOUSE (1675).

DEALERS:

THE SANDPIPER SHOP. General line.

EXHIBITS:

MIDDLETOWN

MIDDLESEX COUNTY HISTORICAL SOCIETY, Union and Crescent Streets. Open
on application to caretaker, none. Old furniture, household articles, etc.

HISTORIC BUILDINGS:

HENSHAW HOUSE, College and Broad Streets. HAMLIN HOUSE, Main and
Washington Streets.

DEALERS:

MYSTIC

MRS. JOHN S. RATHBONE, 8 Park Place. General line.

EXHIBITS:

NEW HAVEN

PARDEE'S OLD MORRIS HOUSE, Morris Cove. Mondays, Wednesdays, Satur-
days, 2:30-5:30, none. Colonial and domestic articles.

NEW HAVEN COLONY HISTORICAL SOCIETY, 144 Grove Street. Daily, 9:30-
12:30, 2-5, none. Colonial and Revolutionary collections, old pewter, etc.

HISTORIC BUILDINGS:

UNITED CHURCH. CENTER CHURCH (1814). PIERPONT HOUSE, Elm Street
(1764). GRADUATES' CLUB (1799). JONES HOUSE, 87 Elm Street (1755).

YALE UNIVERSITY.

MONUMENTS:

JUDGE'S CAVE, West Rock.

DEALERS:

MALLORY'S ANTIQUE SHOP, 1125 Chapel Street. General line.

DEALERS:**NORWALK**

NELLIE SPRAGUE LOCKWOOD, 9 Westport Avenue. General line.

D. A. BERNSTEIN, 205 Westport Avenue. General line.

EXHIBITS:**NEW LONDON**

NEW LONDON COUNTY HISTORICAL SOCIETY, Shaw Mansion, Bank Street.

Daily, 25 cents, free, Wednesday afternoons. Historical museum and library.

HISTORIC BUILDINGS:

HUGENOT HOUSE, Truman Street. HEMPSTEAD HOUSE, Hempstead Street.

(1678).

OLD TOWN MILL (1650), Main Street.

DEALERS:

JAMES DAVIDSON, 191 Howard Street. General line.

EXHIBITS:**OLD SAYBROOK**

ACTON LIBRARY MUSEUM. Tuesdays, Thursdays, and Saturdays, 2-6, none.

Historical collection.

MONUMENTS:

LADY FENWICK'S TOMB.

DEALERS:**POQUONNOCK BRIDGE**

THE WILD GOOSE TEA HOUSE. General line.

EXHIBITS:**WALLINGFORD**

WALLINGFORD HISTORICAL SOCIETY, South Main Street, occupies the SAMUEL

PARSONS HOUSE (1759), antiques, etc.

HISTORIC BUILDINGS:

REV. SAMUEL SMITH HOUSE, Main Street.

EXHIBITS:**WATERBURY**

MATTAUCK HISTORICAL SOCIETY, 119 West Main Street. Daily, 2-5, none.

Early American china, glass, pewter, etc. Indian collection.

MONUMENTS:

THE FRANKLIN STATUE in Library Park, by Paul W. Bartlett.

HISTORIC BUILDINGS:

THE PORTER HOUSE, Union City, a Revolutionary Tavern.

HISTORIC BUILDINGS:**WESTPORT**

HOUSE on King Street (1760). JESUP HOUSE on Post Road (1811).

EXHIBITS:**WETHERSFIELD**

THE WEBB HOUSE on Main Street, part of which was built in 1652, opened by

the D.A.R. contains Colonial furnishings and some old wall paper.

HISTORIC BUILDINGS:

Adjoining the WEBB HOUSE, SILAS DEANE HOUSE.

EXHIBITS:**WINDSOR**

WINDSOR LIBRARY, Mather Mansion, Broad Street. Tuesdays, Thursdays, and

Saturdays, 3-5:30, 7:30-9, none. Colonial home and farm utensils.

OLIVER ELLSWORTH HOME, Palisado Avenue. Tuesdays, Thursdays, and

Saturdays, 10-6, 25 cents. Colonial and Revolutionary furniture, souvenirs

of famous men.

HISTORIC BUILDINGS:

OLD WARHAM MILL, Poqueonock Avenue. MOORE HOUSE, Elm Street. OLD

LOOMIS HOMESTEAD.

MONUMENTS:

OLDEST CEMETERY in State. BISSALL'S FERRY, oldest ferry, still in use.

EXHIBITS:**WINSTED**

WINCHESTER HISTORICAL SOCIETY. Occupies the SOLOMON ROCKWELL HOUSE

(1813). Antiques, portraits, etc.

HISTORIC BUILDINGS:

OLD MILL HOUSE (1771).

HISTORIC BUILDINGS:**WOODBURY**

GLEBE HOUSE (1771).

ORTON HOUSE (1750), J. PLATT HOUSE, MARSHALL HOUSE, part of which was

built before 1700, JABES BACON HOUSE (double over hang) on lower road

(1750).

MONUMENTS:

GRAVE OF POMPERANG, Indian chief.

MAINE**EXHIBITS:****AUGUSTA**

FORT WESTERN (1754). Daily, none. Indian relics, Colonial and Revolutionary

articles.

COLUMBIA FALLS**HISTORIC BUILDINGS:**

RUGGLES HOUSE.

DEALERS:**KENNEBUNK**

CARTER'S ANTIQUE SHOP. General line.

EXHIBITS:**PORTLAND**

MAINE HISTORICAL SOCIETY, 485 Congress Street. Daily, 9-5, none.

LONGFELLOW HOUSE, 487 Congress Street. Daily, 8:30-12, 2-5, none.

NATURAL HISTORY ROOMS, 22 Elm Street. Daily, 2-4, none.

SWEET MEMORIAL AND ART MUSEUM, 111 High Street. Daily, 9-4, 25 cents.

DEALERS:

CLARENCE H. ALLEN, 338 Cumberland Avenue. General line.



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EXHIBITS: WALDOBORO
PENAUQUID IMPROVEMENT ASSOCIATION. Sunday, none. Local antiquities.
HISTORIC BUILDINGS:
OLD GERMAN MEETING HOUSE. BLOCK HOUSE. POWDER HOUSE. MARIE
ANTOINETTE HOUSE.

DEALERS:
W. W. CREAMER. General line.

EXHIBITS: WINTHROP
BISHOP MUSEUM.

EXHIBITS: YORK
OLD YORK JAIL (1653). Daily, 9-12, 2-5, 25 cents. Collection of antiques.

HISTORIC BUILDINGS:
MCINTIRE GARRISON HOUSE (1645). SEWALL MANSION; BROOKS MANSION;
OLD WILCOX TAVERN; CONGREGATIONAL CHURCH.

NEW HAMPSHIRE

EXHIBITS: CONCORD
THE NEW HAMPSHIRE HISTORICAL SOCIETY. Daily, 9-5, none. Extensive
library; portraits, glass, china, and silver of historical interest.

DEALERS:
DERBY'S. General line.

EXHIBITS: DOVER
WOODMAN INSTITUTE, 182 Central Avenue. Daily, 2-5, none. Includes William
Damm log garrison house (1675), utensils, tools, and relics of Colonial times.

HISTORIC BUILDINGS: EXETER
GARRISON HOUSE (1659), North and Clifford Streets.
CINCINNATI MEMORIAL HALL (1721), Water Street and Governor's Lane.
FOLSOM TAVERN (1770). GILMAN HOUSE (1736), Front Street.

EXHIBITS: FRANKLIN
WEBSTER'S birthplace. Daily, none. Historical relics.

DEALERS:
WEBSTER PLACE ANTIQUE SHOP AND TEA ROOM. General line.

EXHIBITS: HANCOCK VILLAGE
HANCOCK HISTORICAL SOCIETY. Daily, none. Fine collection of pewter.

HISTORIC BUILDINGS:
OLD CHURCH with Christopher Wrenn steeple.

DEALERS:
FULLER HOMESTEAD. General line.

EXHIBITS: MANCHESTER
MANCHESTER HISTORICAL ASSOCIATION, Carpenter Memorial Library. Satur-
days, 2-5, none. Historical collection.

HISTORIC BUILDINGS:
STARK HOUSE, River Road. OLD TOWN CHURCH, Mammoth Road, East Man-
chester.

MONUMENTS:
BLODGETT MONUMENT, Merrimack Common. STARK MONUMENT, Stark Park.

EXHIBITS: PETERBORO
PETERBORO HISTORICAL SOCIETY. Daily, none. General collection.

DEALERS:
THE ANTIQUE SHOP OF THE AMERICAN CITIZENS CLUB. Tea room and general
line.

EXHIBITS: PORTSMOUTH
PORTSMOUTH ATHENAEUM, Market Square. Daily, 2-4:30, none. Collection of
old volumes.

PORTSMOUTH HISTORICAL SOCIETY, Middle Street. Daily, 10-5:30, 25 cents.
Antiques of all kinds.

COLONIAL DAMES MANSION, 154 Market Street. Daily, 10-6, 25 cents. Colonial
furnishings and garden.

THOMAS BAILEY ALDRICH MEMORIAL, Court Street. Daily, 10-5:30, 25 cents.
Aldrich collection of books, papers, etc.

HISTORIC BUILDINGS:
WENTWORTH GARDNER HOUSE, Gardner Street.

TOBIAS LEAR HOUSE, Hunking Street.

PAUL JONES HOUSE, Middle Street.

GOVERNOR BENNING WENTWORTH MANSION, Little Harbor Road.

DEALERS:
E. A. WIGGIN, 350 State Street. General line.

HISTORIC BUILDINGS: SHARON
LAW HOUSE (1800).

DEALERS: WASHINGTON
JACQUITH MANSION. Tea room and general line.

RHODE ISLAND

HISTORIC BUILDINGS: LINCOLN
ELEAZER ARNOLD HOUSE (1687).

EXHIBITS: NEWPORT
NEWPORT HISTORICAL SOCIETY, Touro Street. Daily, 9-5, none. General
antique collection.

HISTORIC BUILDINGS:
REDWOOD LIBRARY, Bellevue Avenue. COURT HOUSE, Washington Square.
VERNON HOUSE, Mary Street. PRESCOTT HOUSE, Pelham Street. OLD STATE
HOUSE.

PAWTUCKET

HISTORIC BUILDINGS:
OLD SLATER MILL, Main Street Bridge. First cotton mill in America.
THE DAGGETT HOUSE, Slater Park (1685).

DEALERS:

G. R. S. KILLAM. Repairers of clocks.

EXHIBITS:**PROVIDENCE**

RHODE ISLAND HISTORICAL SOCIETY, 66 Waterman Street. Daily, 9-5, except August, then 10-1; none. Library and historical relics.

PENDLETON HOUSE, entrance through Rhode Island School of Design, 11 Waterman House. Daily, 2-5, none. Chippendale furniture.

JOHN CARTER BROWN LIBRARY, Brown University. Daily, 9-5, none. Exhibition of historical documents.

HISTORIC BUILDINGS:

FIRST BAPTIST MEETING HOUSE, North Main Street (1774) BETSY WILLIAMS COTTAGE, Roger Williams Park. ADMIRAL EZEK HOPKINS HOUSE, Admiral Street. CARRINGTON HOUSE, Williams Street. JOHN BROWN HOUSE, Power Street.

DEALERS:

MRS. CLARENCE A. BROUWER, 260 Brow Street, East Providence. Antique glassware, china.

EXHIBITS:**WESTERLY**

WESTERLY HISTORICAL SOCIETY, Memorial Library. Daily, none. Collection of local interest.

HISTORIC BUILDINGS:

DR. BABCOCK HOUSE, Post Road. COL. HARRY BABCOCK HOUSE, KING TOM NINIGRET FARM, Post Road. LEWIS HOUSE, Margin Street.

MONUMENTS:

PARK BURIAL GROUND, site of old church. KITCHEMANG, Indian ford.

VERMONT**HISTORIC BUILDINGS:****BRANDON**

BIRTHPLACE OF STEPHEN A. DOUGLASS.

DEALERS:

HARRIS ANTIQUE SHOP. General line.

EXHIBITS:**BURLINGTON**

UNIVERSITY OF VERMONT MUSEUM. Daily, none. Collection of American and Indian relics.

DEALERS:

GEORGE H. MYLKES. General line.

EXHIBITS:**NEWBURY**

CHAPTER HOUSE, Oxbow Chapter, D.A.R. Shown by appointment. Historical relics and antiques of various kinds.

OLD BENNINGTON**HISTORIC BUILDINGS:**

OLD FIRST CHURCH. ROBINSON HOMESTEAD (1795). WALLOOMSAC INN.

WHITE RIVER JUNCTION**DEALERS:**

E. J. JOHNSON. General line.

EXHIBITS:**WOODSTOCK**

WOODSTOCK D.A.R. HOUSE. Antique collection.

DEALERS:

E. W. ALLEN. General line.

WHITE CUPBOARD INN. General line.

Current Books

(Continued from page 82)

COLLECTING ANTIQUES FOR PLEASURE AND PROFIT. By Felix Gade. New York: G. P. Putnam's Sons; 222 pages, 86 illus. Price, \$6.00.

FEW books on furniture are written around the illustrations contained in them. Occasionally occurs the exception—such as is found in Wallace Nutting's *Furniture of the Pilgrim Century*—and in Felix Gade's *Collecting Antiques for Pleasure and Profit*.

As the title of the latter indicates, and as the author frankly states, this is the narrative of a twenty-five years' search for antique furniture, prints, china, and other works of art, and is neither more nor less than a record of the objects that Mr. Gade has, at one time or another, had in his possession, and which he illustrates clearly by text and photograph.

Following a short introduction on the various aspects of collecting, the author takes up, one by one, the various pieces that he owns or has owned, classifying them in successive chapters under the heads of lacquer and marquetry, twist-leg furniture, chairs, chests, clocks, needlework, rugs, carpets, and engravings. Each chapter begins with a paragraph or two on the general characteristics of the particular subject in hand, and then falls back directly to the author's collection, with an illustrated discussion of the piece, and its history.

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E.W. ALLEN : *Woodstock, Vermont*

Naturally, many anecdotes of a more or less intimate nature enliven the text. Such a one is the account of a stuffed settee, which was bought for a small sum because of the shape of the legs and seat, but which, when various layers of chintz and stuffing over the back had been removed, turned out to be a very lovely and rare example of the Brothers Adam, with seven carved splats, and a seat in original petit point.

Some of these stories are interesting, some less so, but each object mentioned is illustrated; albeit the reader sometimes finds it necessary to hunt through many pages for the illustration. As is the case in many other English books, it seems to have been impossible for the publisher to place the picture opposite its descriptive text, or even in close proximity to it. Convenience seems to have been deliberately sacrificed to good looks, or to the exigencies of binding in order that there may be an illustration every second page. This may tend to make the book more attractive to the casual eye, but it is neither useful nor practical from the reader's standpoint, and it is sometimes very annoying to the serious student.

So, too, one regrets the seven chapters entitled "Advice to Collectors," which rather overweight the end of the book. They contain many useful hints, and a great variety of information, but if more judiciously sprinkled through the book they would prove equally valuable and somewhat more readily digested. The chapter on "Taste in Decoration" is, however, one that should be taken to heart by many collectors. To quote the author, "Why should people crowd their sitting rooms with hundreds of jugs, cups and saucers, candlesticks, warming pans, and kettles small and large, making them combined kitchens, sculleries and pantries? Collectors must remember that things suitable for ornament were intended for ornaments when they were made, and each one should be the work of an artist. Everything should be, if possible, of the same period, and each example the best of its kind. Particular care should be taken as to what size and style of house the treasures are placed in, in order that the *toute ensemble* may have a certain charm."

Perhaps this smacks of purism, but departure from the code should be, at least, intelligently deliberate.

Collecting Antiques for Pleasure and Profit is too specific and too highly personal to serve as a reference book for periods and styles. But viewed as an intimate story of a personal collection, and as an introduction to a fascinating study—that of collecting antiques—it should prove helpful. Those who, in the process of establishing their own collections, are anxious to sharpen their perceptions by contact with the experience of others will find the book highly valuable. To have followed the author through the discussion of the things to which he has devoted much time and affectionate study, to have viewed his possessions with an eye stimulated to critical observation, and, in successive instances, to have agreed or disagreed with the judgments expressed, is to have progressed well along the road of connoisseurship.

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French Painting in the Nineteenth Century.....	Lionel Cust	No.
Degas: Three Heads.....	Anon	149
Memories of Degas.....	George Moore	178, 179
Degas.....	Walter Sickert	176
"Madame Charpentier" and her Family, by Renoir, Leonce Benedite		57
Manet at the National Gallery.....	Lionel Cust	168
"Paul Cezanne," by Ambrose Vollard; Paris, 1915.....	Lionel Cust	168
On a composition by Gauguin.....	Roger Fry	18
Vincent Van Gogh.....	R. Mayer-Riefstahl	92
Puvis de Chavannes.....	Chas. Ricketts	61
Vincent Van Gogh, Letters.....	F. Melian Stawell	99
Six Drawings by Rodin.....	Randolph Schwabe	188
Modern French Art at the Mansard Galleries.....	M. S. P.	198
Cezanne.....	Maurice Denis	82, 83
The Sculptures of Maillol.....	Roger Fry	85

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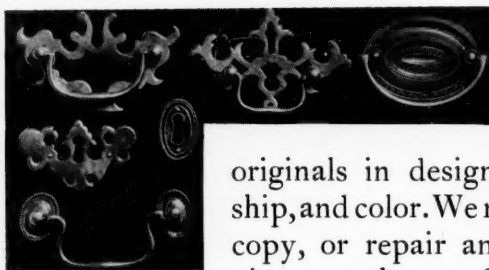
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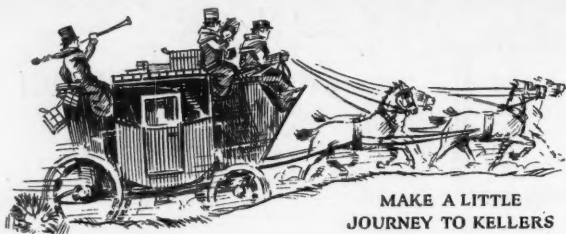


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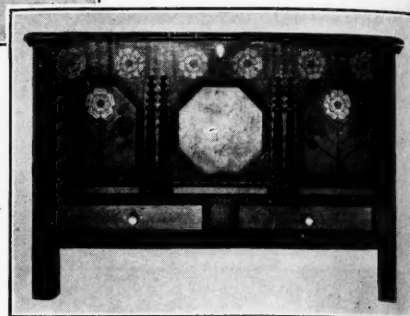
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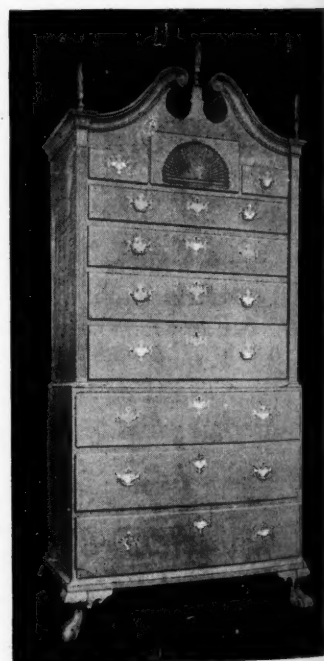
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SANDWICH GLASS BANK with silver coins blown in, green and amethyst Sandwich glass bases, cup-plates, highboy, chest-on-chest, many other fine pieces, picking up all the time, let me know your wants. **A. M. FAUNCE**, 72 Smith Street, New Bedford, Mass.

TEAPOTS, Lowestoft, old blue lustre, etc. Disposing of part of my collection. Can be seen by appointment. Opportunity to match and complete sets. Send description and colored sketch of design wanted. **MRS. H. F. BROWNELL**, Indian Avenue, Newport, R. I. Tel. 602-R.

THE ANTIQUE SHOP, 1315 Elm Street, Manchester, N. H. Extensive display of glass. Authentic examples of early furniture. Pewter and brass

THE OX-BOW ANTIQUE SHOP, Newbury, Vt. Early New England furniture, hooked rugs, and glass. We specialize in the simple furniture used in the early settlements in Vermont. Write for prices and photographs.

THORWALDSEN'S BAS RELIEF "Light" in bead work. This is a wonderful picture, \$40.00. A very adorable cross-stitch picture, \$25.00. Three very nice English worked samplers. Photos. **FRED B. REYNOLDS**, North Andover, Mass.

HOOSAC ANTIQUE & HOBBY SHOP, Hoosick Falls, N. Y. When automobiling be sure and stop. Early American furniture, exceptionally fine selection of Historical Glass Flasks and other bottles. Early American Glass and Sandwich Glass.

COLLECTORS' GUIDE TO DEALERS

Henceforth **ANTIQUES** will maintain this **COLLECTORS' GUIDE** listed alphabetically by states. The charge for each insertion of a Dealer's address is \$2.00. Longer announcements by dealers whose names are marked * will be found in the main advertising columns. Contracts for less than six months not accepted.

CONNECTICUT

- ***D. A. BERNSTEIN**, 205 Westport Avenue, Norwalk—General line.
- ***JAMES DAVIDSON**, 191 Howard Street, New London—General line.
- ***FARMINGTON STUDIOS**, Farmington—General line.
- ***MALLORY'S ANTIQUE SHOP**, 1125 Chapel Street, New Haven—General line.
- ***THE HOMESTEAD**, 1464 Fairfield Avenue, Bridgeport—General line.
- ***NELLIE SPRAGUE LOCKWOOD**, 9 Westport Avenue, Norwalk—General line.
- ***MRS. JOHN S. RATHBONE**, 8 Park Place, Mystic—General line.
- ***THE SANDPIPER SHOP**, Madison—General line.
- ***THE WILD GOOSE TEA HOUSE**, Poquonnock Bridge—Tea house and general line.

MAINE

- ***CLARENCE H. ALLEN**, 338 Cumberland Avenue, Portland—General line.
- ***W. W. CREAMER**, Waldoboro—General line.
- MISS STETSON'S ANTIQUITY SHOP**, 10 Spring Street, Brunswick—General line.

MASSACHUSETTS

- ***ANDERSON, CARPENTER & RUFLE**, 30 Boylston Street, Cambridge—Repairers and general line.
- ***CHARLES S. ANDREWS**, 37 Charles Street, Boston—Antique furniture.
- ***BITTER-SWEET SHOP**, Hathaway Road, New Bedford—General line.
- ***BLUE HEN ANTIQUE SHOP**, Harrison Street, Lowell—General line.
- ***BOSTON ANTIQUE EXCHANGE**, 33 Charles Street, Boston—General line.
- ***BOSTON ANTIQUE SHOP**, 59 Beacon Street, Boston—General line.
- ***R. W. BURNHAM**, Ipswich—Antique rugs, repairer of rugs.
- ***CARES WELL SHOP**, Marshfield—General line.
- ***MRS. CLARK'S SHOP**, Eighth Street, New Bedford—General line.
- ***CORNER SHOP AND TEA ROOM**, Great Barrington—Tea room and general line.
- ***JOSEPH E. DORAN**, Smith's Ferry, Holyoke—General line.
- ***JAMES M. FISKE & CO.**, 13 and 17 Province Street, Boston—Restorer oil paintings.
- ***FLAYDERMAN AND KAUFMAN**, 65, 67 and 68 Charles Street, Boston—General line.
- ***GEORGE C. GEBELEIN**, 79 Chestnut Street, Boston—Antique jewelry and silver.
- ***GOULDING'S ANTIQUE SHOP**, South Sudbury—General line.
- ***FRANK G. HALE**, 2 Park Place, Boston—Antique jewelry.
- ***HARLOW & HOWLAND**, Duxbury—General line.
- ***HILL-McKAY CO**, 120 Tremont Street, Boston—Appraisers.
- HERBERT N. HIXON**, Old Parish House, West Medway—General line.

- ***MRS. D. T. JOHNSON**, 534 Locust Street, Fall River—General line.
- ***JORDAN MARSH COMPANY**, Washington Street, Boston—Early New England furniture.
- ***N. F. KELSEA**, 142 Main Street, Brockton—Auctioneer and general line.
- ***LEONARD & COMPANY**, 46-48 Bromfield Street, Boston—Auctioneers and Appraisers.
- ***C. F. LIBBIE & COMPANY**, 3 Hamilton Place, Boston—Rare Books and Old Prints.
- ***KATHERINE N. LORING**, Ye Old Halle, Wayland—General line.
- ***DANIEL F. MAGNER**, Fountain Square, Hingham—General line, Appraiser.
- ***J. S. METCALFE**, corner North and Federal Streets, Salem—General line.
- ***MUSICIAN'S SUPPLY CO.**, 218 Tremont Street, Boston—Old Violins, Violas, and 'Cellos.
- ***OLD CURIOSITY SHOPPE**, 30 Sandwich Street, Plymouth—General line.
- ***R. P. PAULY**, 5 Charles Street, Boston—General line.
- ***T. C. POOLE**, Bond's Hill, Gloucester—Gen'l line.
- ***QUEEN ANNE COTTAGE**, Queen Anne Corners, Accord—General line.
- ***MELVIN D. REED**, 700 Washington Street, South Braintree—General line.
- ***I. SACK**, 85 Charles Street, Boston—General line.
- ***H. SACKS & SONS**, 62-64 Harvard Street, Brookline—General line.
- ***SHREVE, CRUMP & LOW**, 147 Tremont Street, Boston—Antique furniture, jewelry, ship models.
- ***SIMON STEPHENS**, 910 North Shore Road, Revere—Hooked rugs, repairer of rugs.
- ***SOUTH SUDBURY ANTIQUE SHOP**, South Sudbury—General line.
- ***A. STOWELL & CO.**, 24 Winter Street, Boston—Jewellers and repairers of jewelry.
- ***THE LITTLE COTTAGE**, 493 Auburn Street, Auburndale—General line.
- ***MRS. MARY D. WALKER**, corner Front and Wareham road, Marion—General line.
- ***YE BRADFORD ARMS**, 59 Court Street, Plymouth, Tea Room—General line.

NEW HAMPSHIRE

- ***THE ANTIQUE SHOP OF THE AMERICAN CITIZENS CLUB**, Peterborough—Tea room and general line.
- ***DERBY'S**, Concord—General line.
- ***FULLER HOMESTEAD**, Hancock Village—General line.
- ***WEBSTER PLACE ANTIQUE SHOP AND TEA ROOM**, Franklin—General line.
- ***E. A. WIGGIN**, 350 State Street, Portsmouth—General line.
- ***JAQUITH MANSION**, Washington—Tea room and general line.

NEW JERSEY

- C. M. WILLIAR**, 31 Main Street, Bradley Beach—General line.

NEW YORK

- ***AMSTERDAM SHOPS**, 608 Amsterdam Avenue—General line.
 - ***L. B. LAWTON**, Skaneateles—Hooked rugs.
 - ***FRED J. PETERS**, 384-386 Broadway, Murray Hill, Flushing, Long Island—General line.
 - ***WM. SCHUBART, INC.**, 145 Fifth Avenue, Pelham—General line.
 - ***STEPHEN VAN RENSSELAER**, 873 Madison Avenue, New York City—General line, firearms.
 - ***A. WILLIAMS**, 62 Ossining Road, Pleasantville—General line.
 - ***KATHARINE WILLIS**, 272 Hillside Avenue, Jamaica, Long Island—General line.
- ### PENNSYLVANIA
- ***THE ANTIQUE SHOP OF MRS. M. B. COOKEROW**, 265 King Street, Pottstown—General line.
 - ***WM. BALL & SON**, Malvern—Reproduction of antique brasses.
 - ***FERDINAND KELLER**, 216 South 9th Street, Philadelphia—General line.
 - FRANCIS D. BRINTON**, Oermead Farm, West Chester—Early Pennsylvania furniture, glass, etc.
 - ***WILLIAM R. FIELDS**, Christiana, Lancaster County—Antiques.
 - ***HUSTON'S ANTIQUE SHOP**, 321 South 11th Street, Philadelphia—General line.
 - ***OSBORNE'S ANTIQUE SHOP**, 1026 Pine Street, Philadelphia—General line.
 - MARTHA DE HAAS REEVES**, 1807 Ransdell Street, Philadelphia—General line.
 - ***ARTHUR J. SUSSEL**, 1724 Chestnut Street, Philadelphia—General line.
 - THE ANTIQUE SHOP OF M. S. JACOBS**, 1144 1/2 Union Street, Allentown—General line.

RHODE ISLAND

- ***MRS. CLARENCE A. BROUWER**, 260 Bow Street, East Providence—Antique glassware, china.
- ***G. R. S. KILLAM**, Pawtucket—Clock repairing.

VERMONT

- ***E. W. ALLEN**, Woodstock—General line.
- ***HARRIS ANTIQUE SHOP**, Brandon—Gen'l line.
- ***E. J. JOHNSON**, White River Junction—General line.

WASHINGTON, D. C.

- J. J. HECK & CO.**, 427 1/2 Tenth Street, N.W., Washington—Antique jewelry; general line.
- ***GEORGE W. REYNOLDS**, 1742 M Street N.W., Washington—Antique furniture.

ENGLAND

- ***T. ALLEN**, "Craigard," Blake Hall Road, Wainstead—Stamps.
- ***J. CORKILL**, Rock Ferry, Birkenhead, Cheshire—General line.

REPAIRERS

- N. S. HILL**, 120 Tremont Street, Boston—China, glass, silver, bric-a-brac.
- ***S. EDWARD HOLOWAY**, 61 Hanover Street, Boston—Restorer of old wood and metal.

HOTELS

- ***HOTEL GREYLOCK**, Williamstown, Mass.
- ***HANOVER INN**, Hanover, N. H.

Whatever the Difference, Business is Business

DEALING in ancient things does not justify ancient methods of dealing.

The business of buying and selling antiques differs, in detail, from many other kinds of business. But the principles which underlie its success are much the same.

The difference lies chiefly in the fact that the antique dealer does not maintain a staple line of goods for a staple line of customers. He is obliged to purchase what he can best find, and, in the main, to fit his customers to his goods rather than his goods to his customers.

This offers a problem, complicated by the fact that, in these days, few dealers can afford to tie up capital in stagnant stocks and to wait until chance encounter brings the rare customer who combines the will and the means to buy the better grade of antiques at the price which it is necessary to ask for them.

The "general demand" often quoted by dealers may keep a business alive; it will never make it prosperous.

Prosperity is the result of turning *general demand* to *particular account* by finding the right customer at the right time.

That can best be accomplished by advertising consistently and sensibly in ANTIQUES, the magazine which collectors consult.

ANTIQUES is ready to advise as to copy and arrangement for advertisements. Finest paper and finest printing ensure results.

ANTIQUES, 683 Atlantic Avenue, BOSTON, MASSACHUSETTS



Nine Chippendale Chairs

THREE of the nine chairs which make up a Chippendale set are illustrated here. They were made about 1770, when Chippendale was at the height of his art. The carving is undoubtedly the work of Chippendale himself.

The chairs have the wide seats characteristic of the time. The hoopskirts of the belles of the day and stiffened coattails of the beaux made them a necessity.

These chairs are in remarkably fine condition and have all their original finish on them.

We are showing a set of old Queen Anne chairs in walnut, also in its original condition. Many other fine pieces of old furniture, glass, china, and silver are on display on our third floor. We shall be pleased to have you view them at your leisure.

Shreve, Crump and Low Company

Founded in 1800

Jewelers, Watchmakers, Silver and Goldsmiths

147 Tremont Street

Boston, Massachusetts